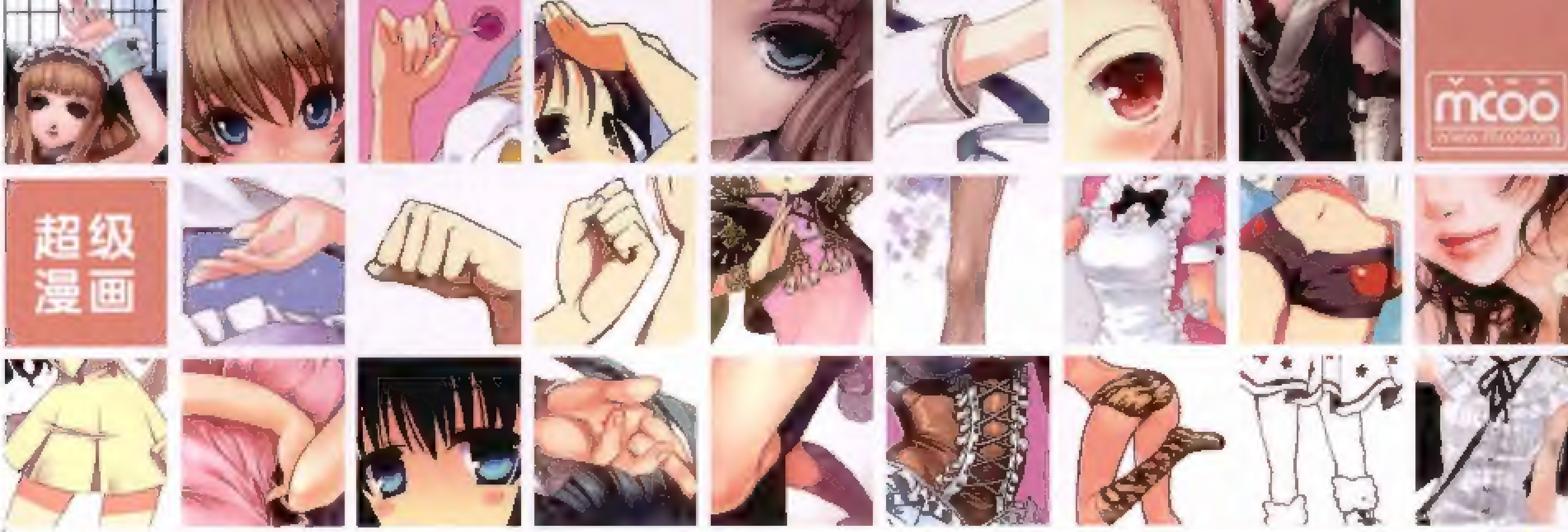



# 超级漫画绘制实战手册

张利敏 编著

## 角色绘画从局部到整体1000例

超级实战手册+1000个实例=超超豪华角色绘画图库




人民邮电出版社
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## 内 容 提 要

本书是一本关于动漫作品中如何绘制完整角色的参考手册。全书分为6个部分，包含1000多幅角色绘制参考图。第1部分包含62幅人物五官的绘制参考图，第2部分包含94幅人物脸部的绘制参考图，第3部分包含106幅人物发型的绘制参考图，第4部分包含117幅人物肢体的绘制参考图，第5部分包含385幅人物躯干动作的绘制参考图，第6部分包含268幅人物整体的绘制参考图。可以说，本书既是一本学习绘制完整角色的参考手册，也是一本非常适合漫画学习的实战手册。

本书细节丰富，案例效果精美，适合初、中级动漫爱好者作为自学用书，也适合相关动漫专业作为培训教材或教学参考用书。

**超级漫画绘制实战手册——角色绘画从局部到整体1000例**

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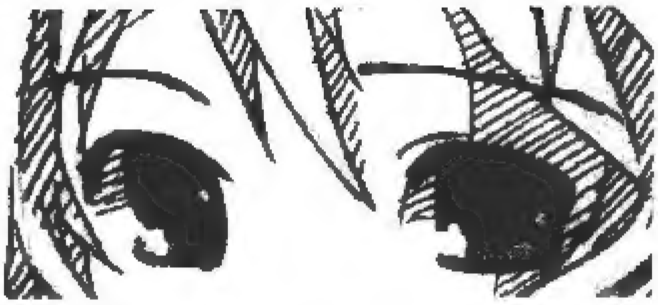
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# 五官的表现

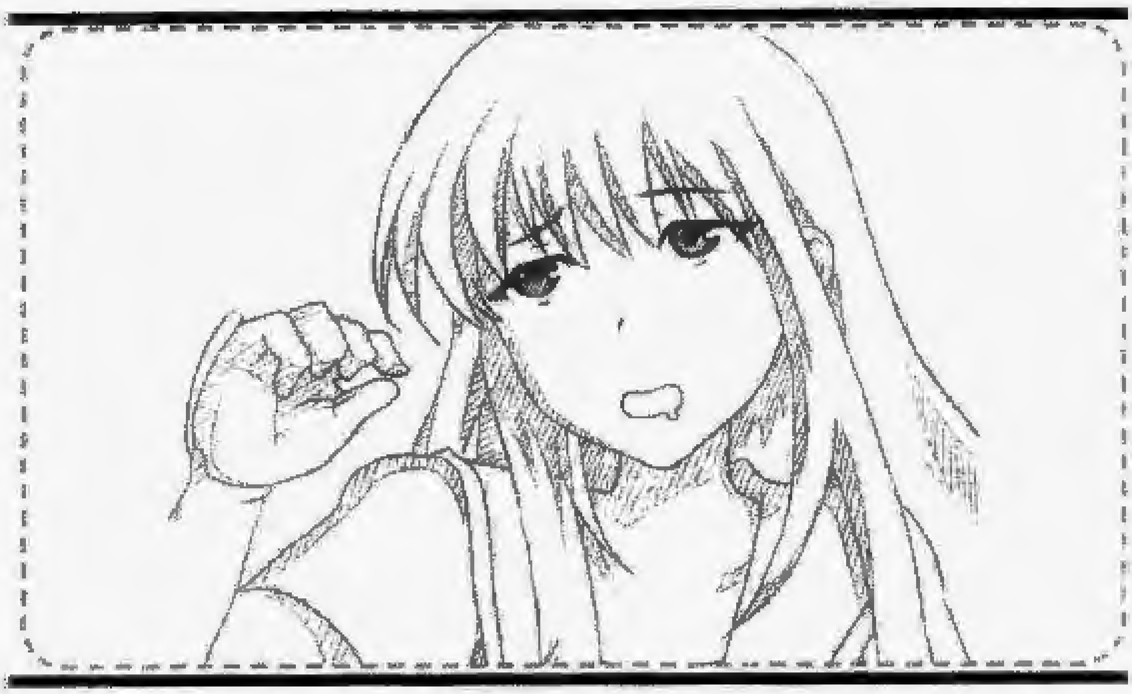
## Facial expression

**本章简介**

页数/Page：005-014

范例作品编号：N0001-N0062

内容要点：五官的表现是绘制动漫角色的一个亮点，通过五官可以表达出人物的情绪，也可从侧面突显人物的性格，绘制人物时，五官要绘制得细致些，这样可使人物显得更加饱满。





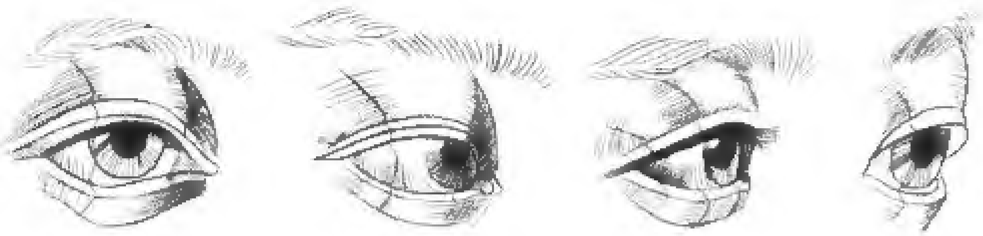




# 五官的绘制技法

漫画中常常把眼睛夸张表现，如绘制成大大圆圆的，让人物看起来很可爱。

## 写实的眼睛结构



眼睛由眼眶、眼球、眼皮和眼角等组成，眼球由瞳孔和眼角膜组成，具有一定厚度的眼睑包裹在其外面。绘制眼睛的时候要注意眼球是半圆形透明的球体，所以颜色不要画成死黑，而是越靠近亮部颜色越黑，暗部反光颜色越透明，还要添加高光，这样才能让眼睛更加有神。

## 绘制流程

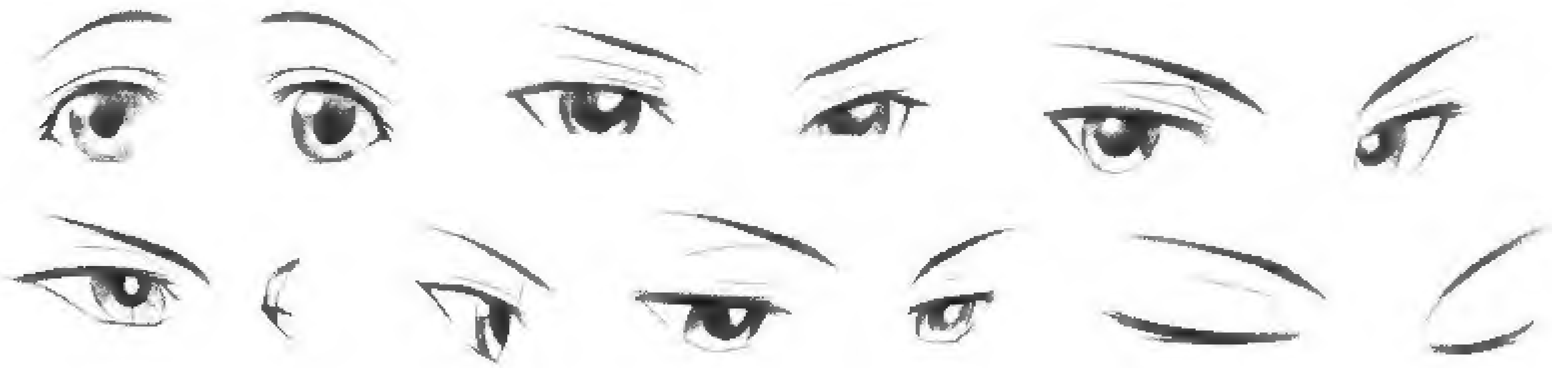


1. 勾勒出眼睛大概的样式。

2. 添加眼睛结构的细节。

3. 添加阴影。

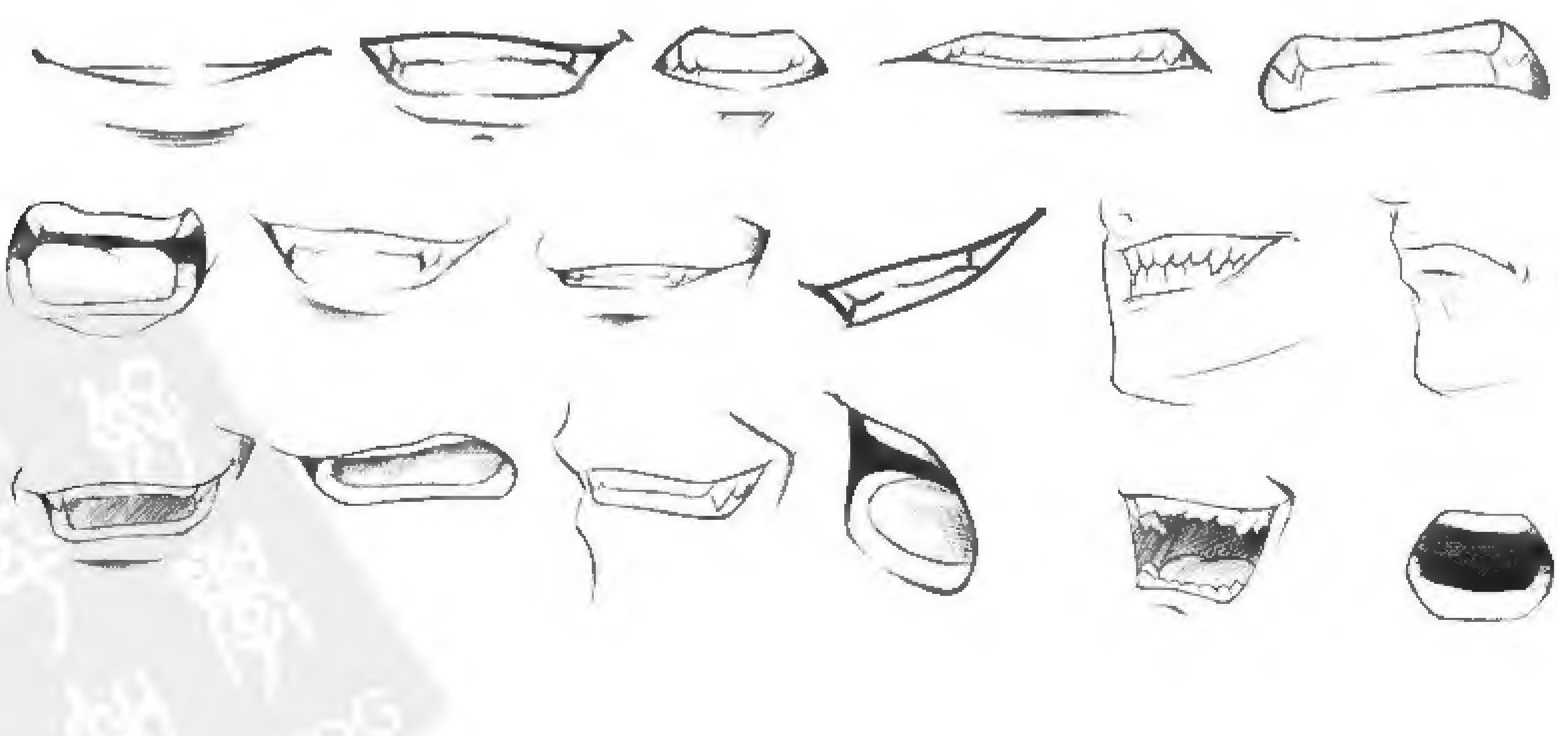
## 漫画中常见的眼睛



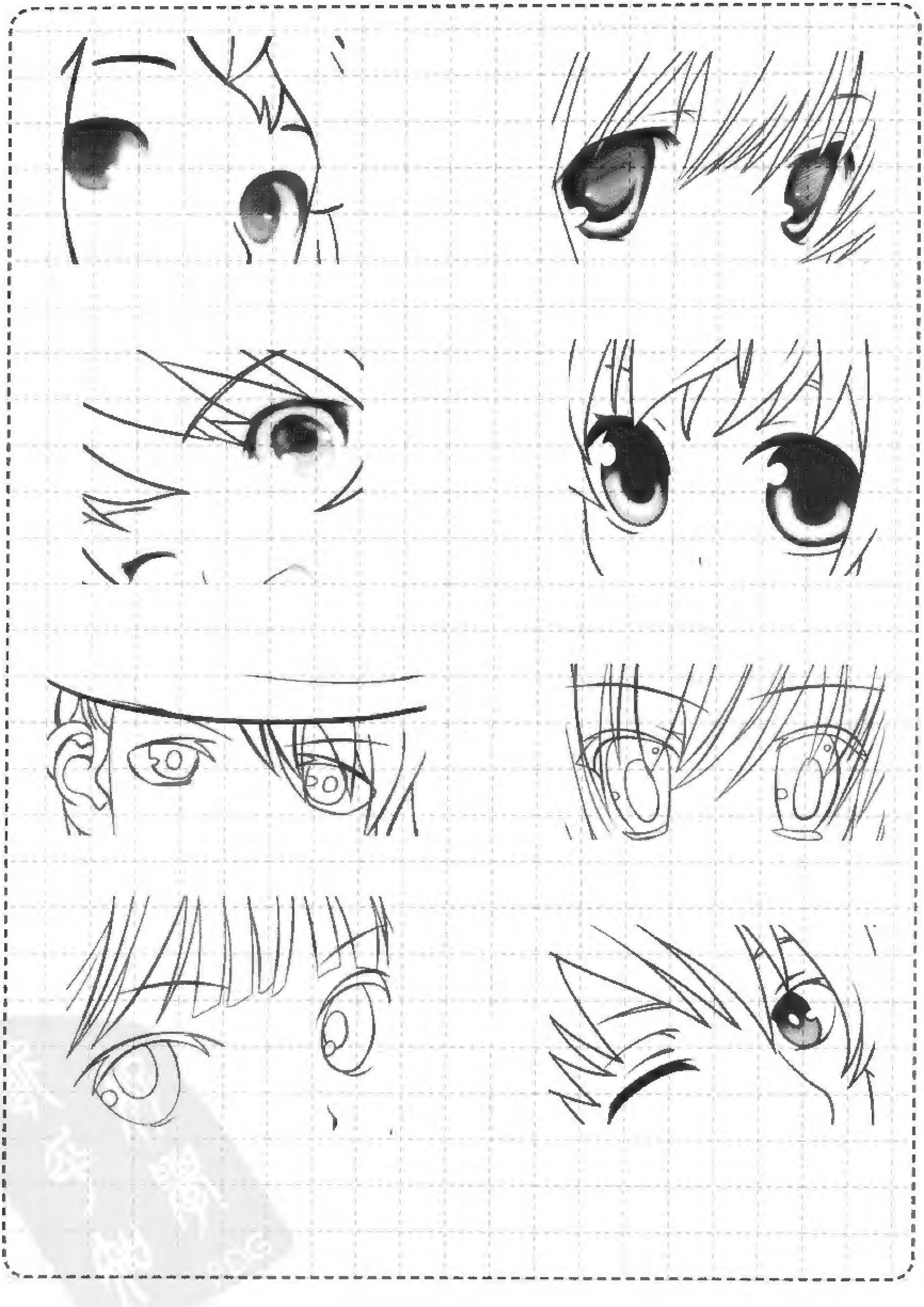
漫画中，嘴巴既可以进行简单表现，也可以进行夸张表现，根据故事的发展和人物的情绪来进行刻画。

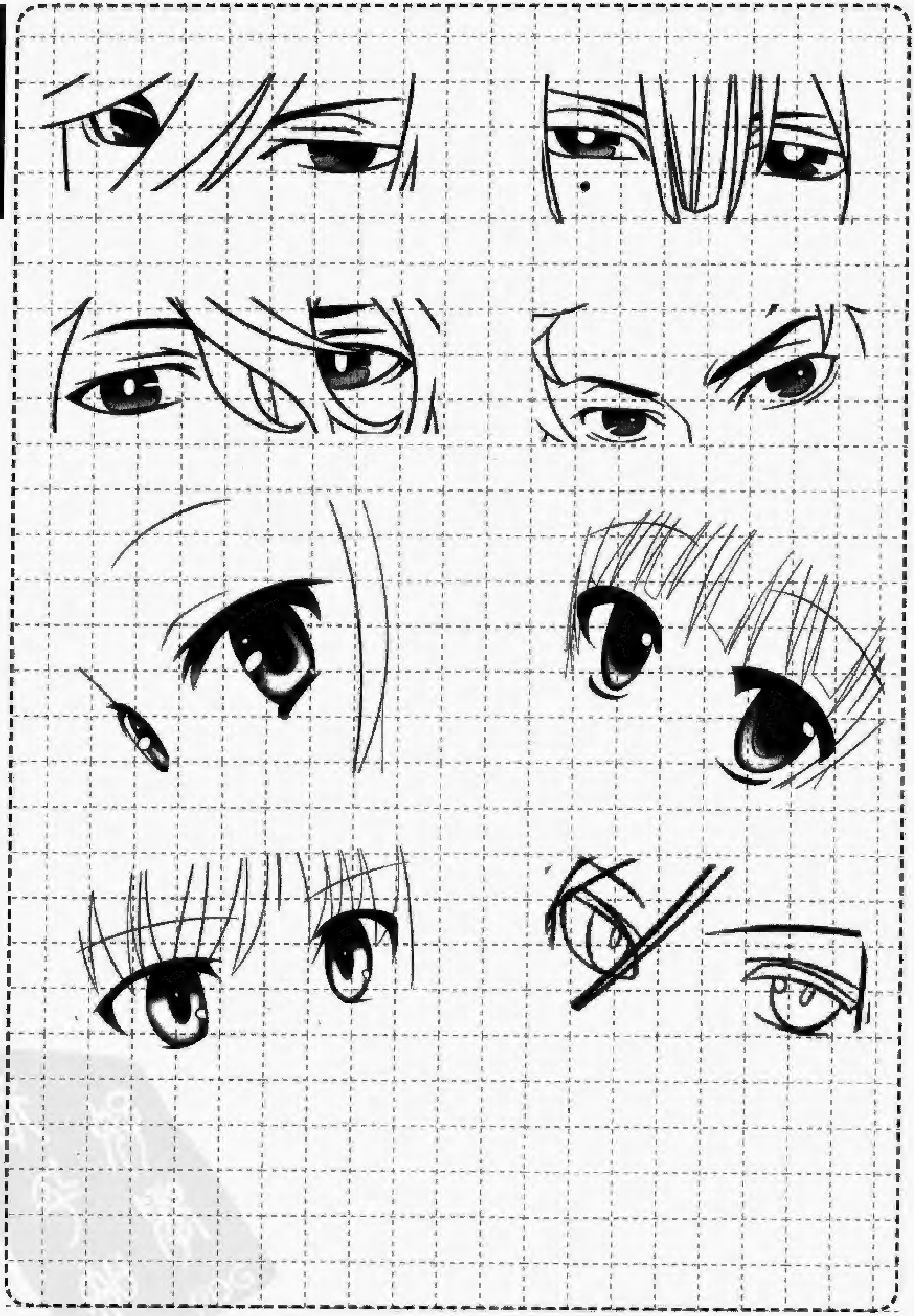
嘴巴分为上嘴唇、下嘴唇和口裂（上下唇缘交合处称为“口裂”）三部分，从正面看嘴巴的形状，上下唇分别呈相对的W形，上唇比较长，唇线比较明显。

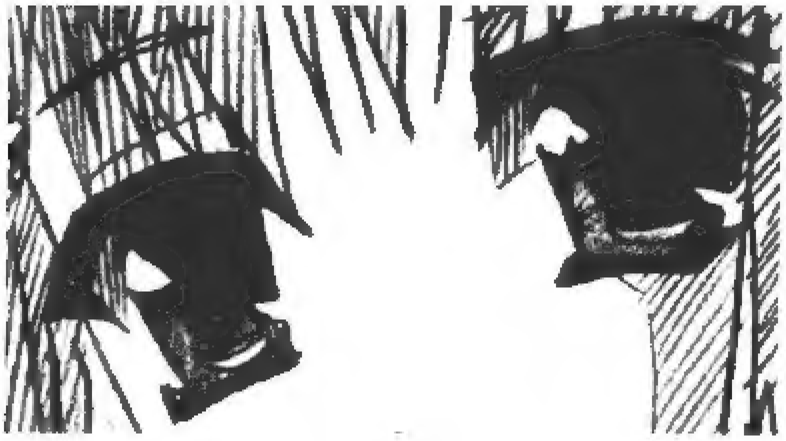
## 漫画中常见的嘴巴



# 练一练



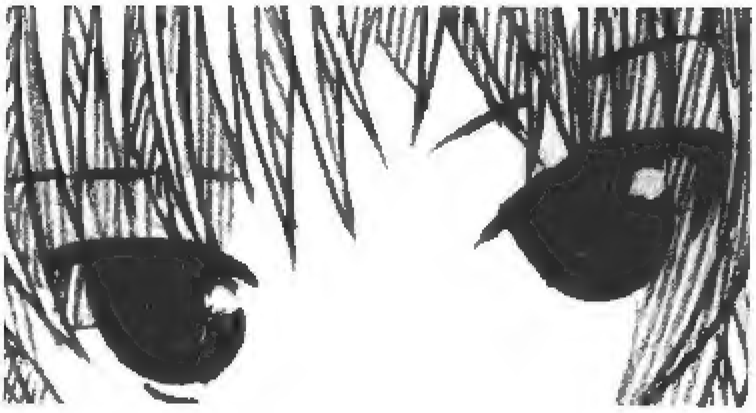




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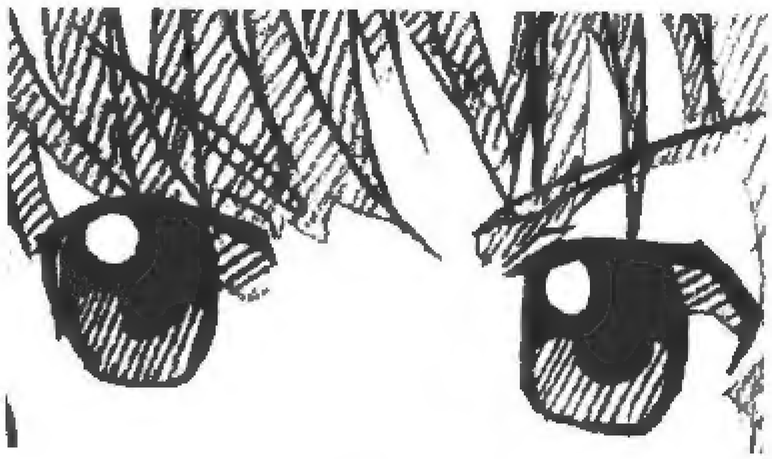
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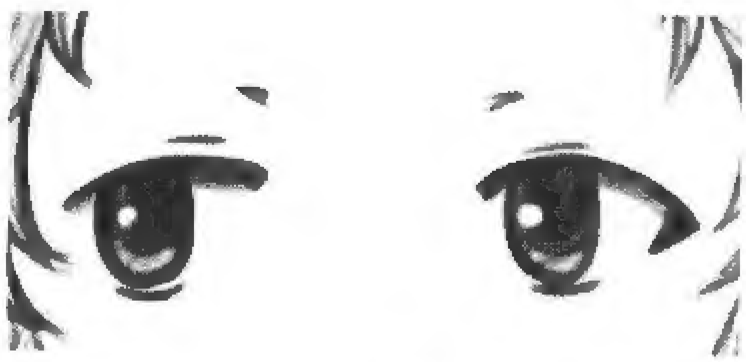
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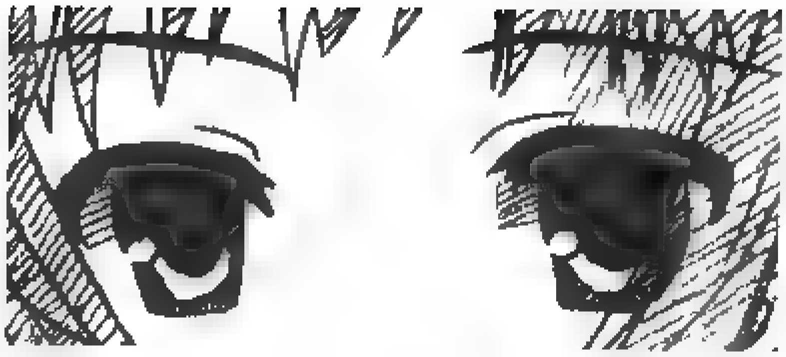
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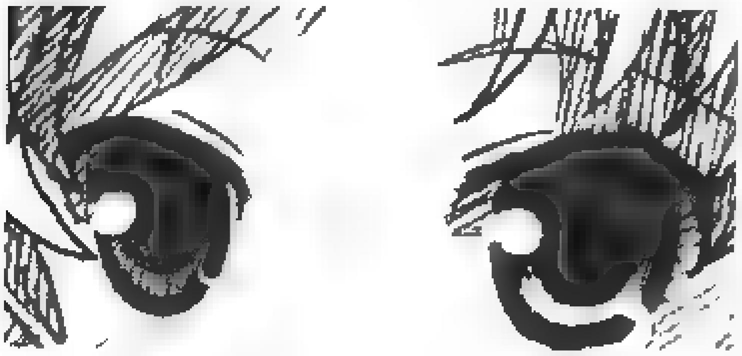
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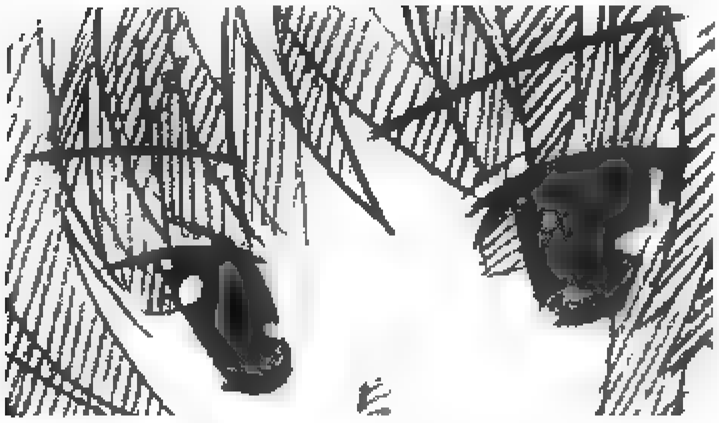
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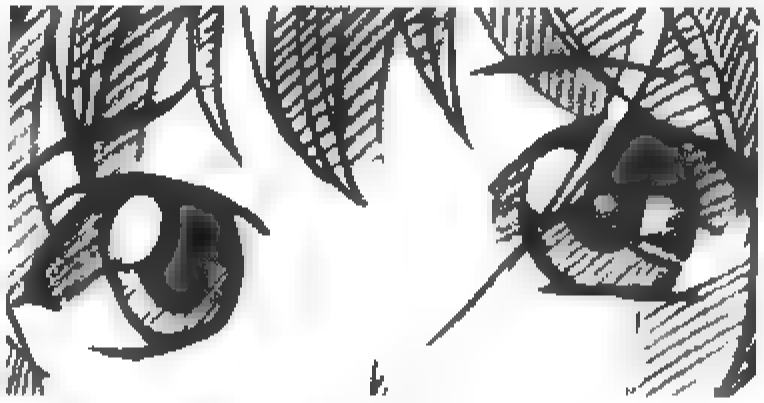
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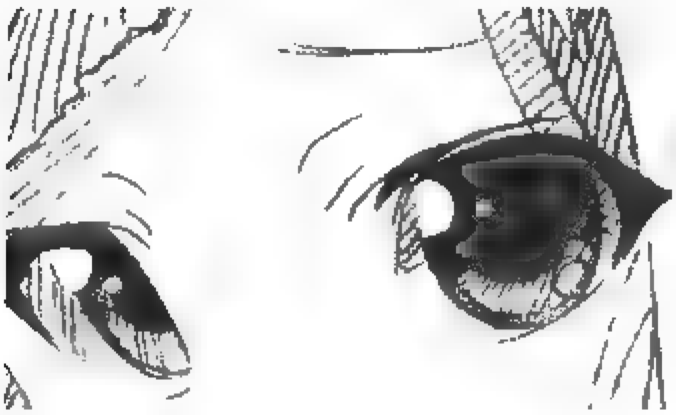
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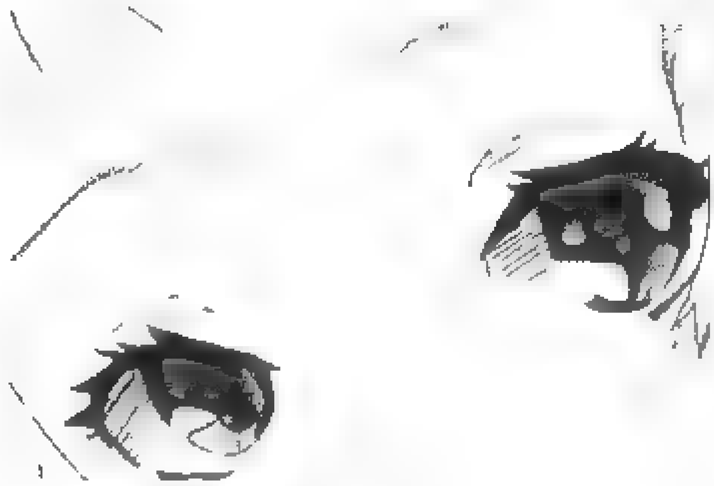
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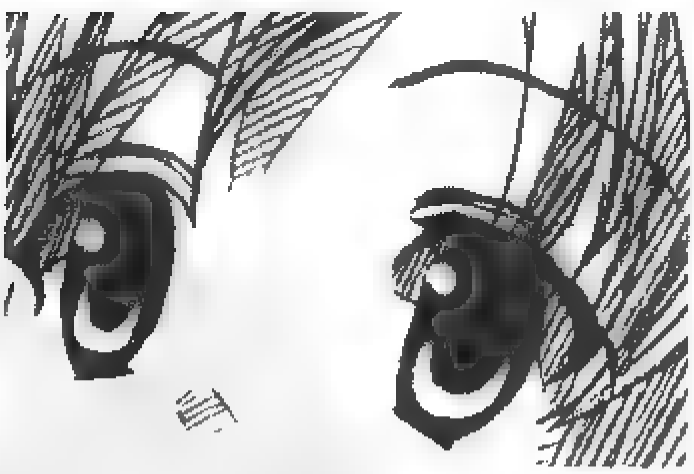
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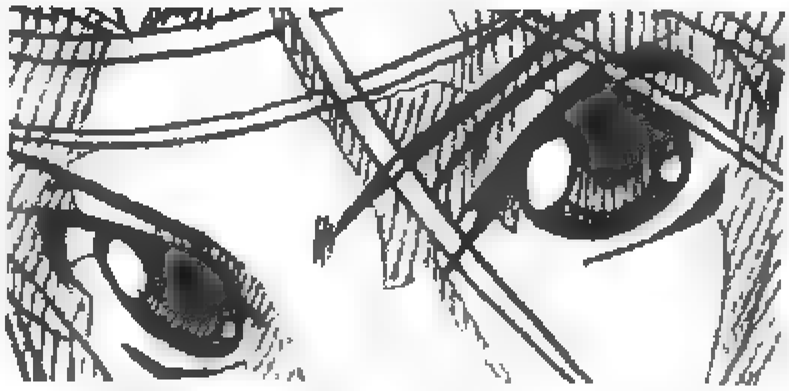
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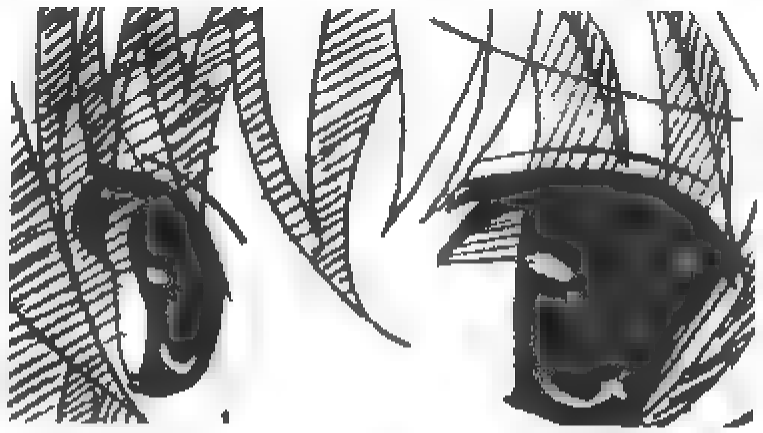
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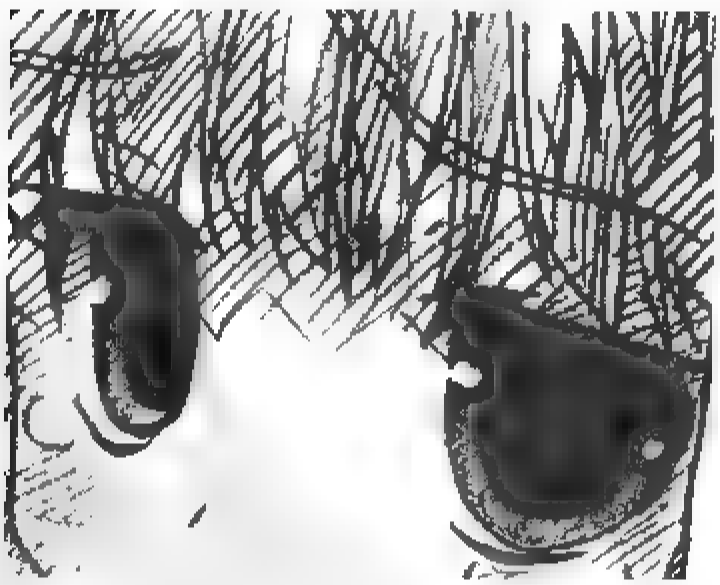
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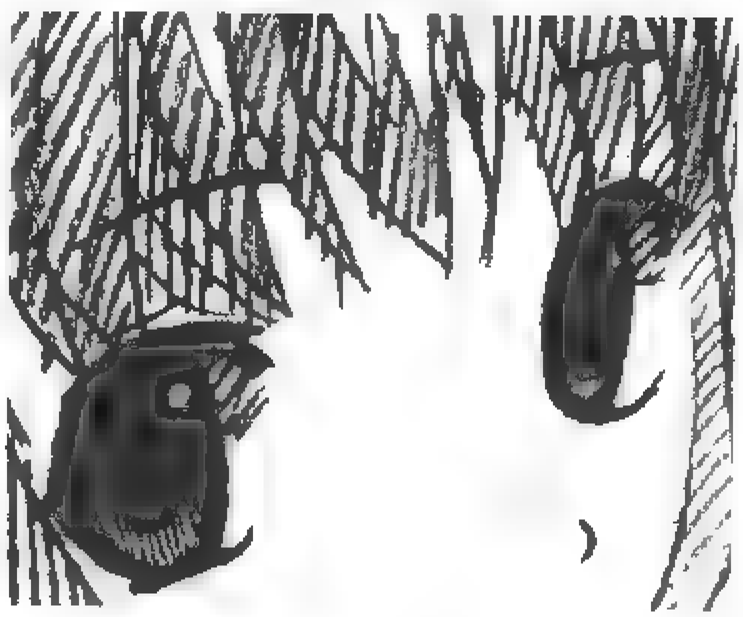
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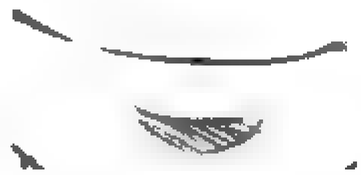
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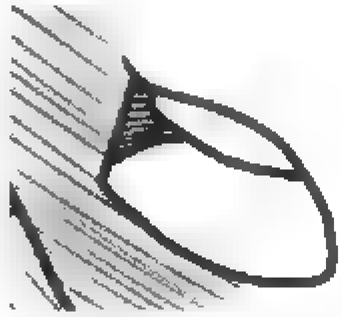
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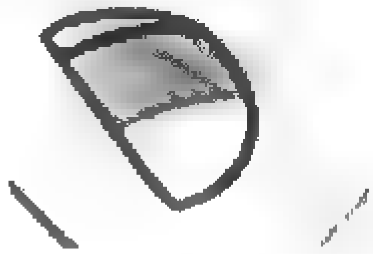
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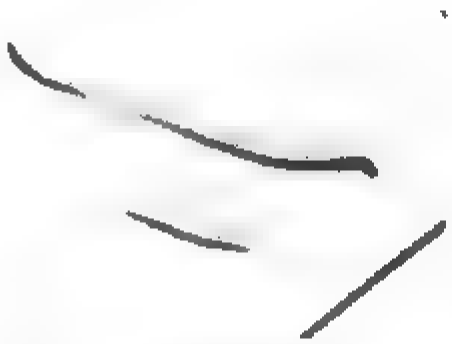
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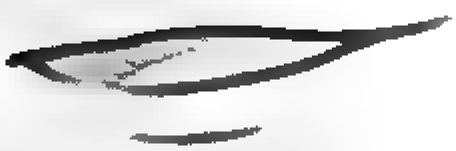
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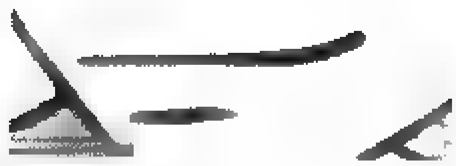
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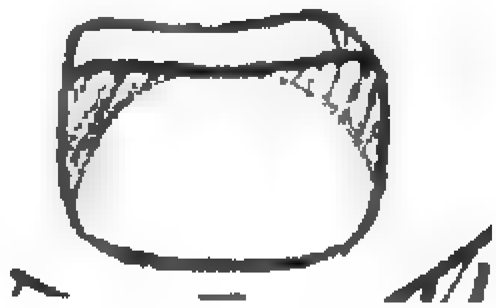
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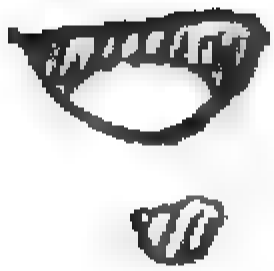
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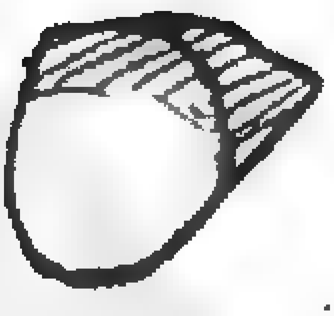
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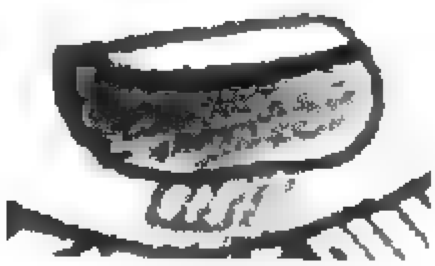
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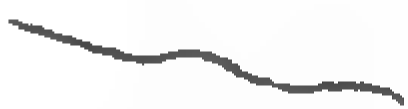
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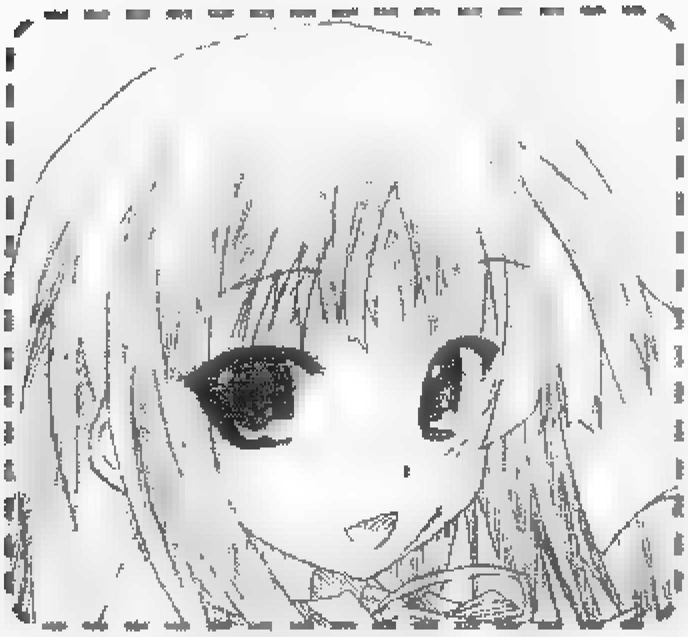
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# 脸部的表现

## Facial expression

### 本章简介

页数/Page：015-035

范例作品编号：N0063-N0156

内容要点：在绘制角色头部的时候，为了烘托角色的某种情绪及动作，可以选择一些相对特殊的角度进行展现。一般情况下，积极的情绪多采用仰视视角展现，而负面情绪较重或角色处于劣势，亦或表示角色可爱时可采用俯视视角。



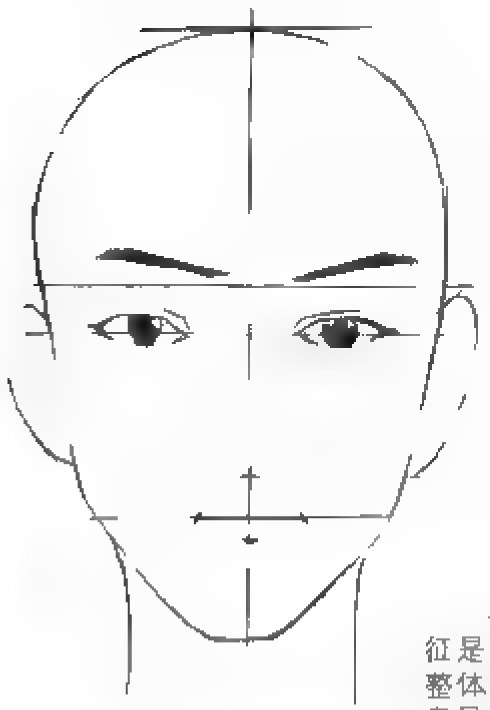




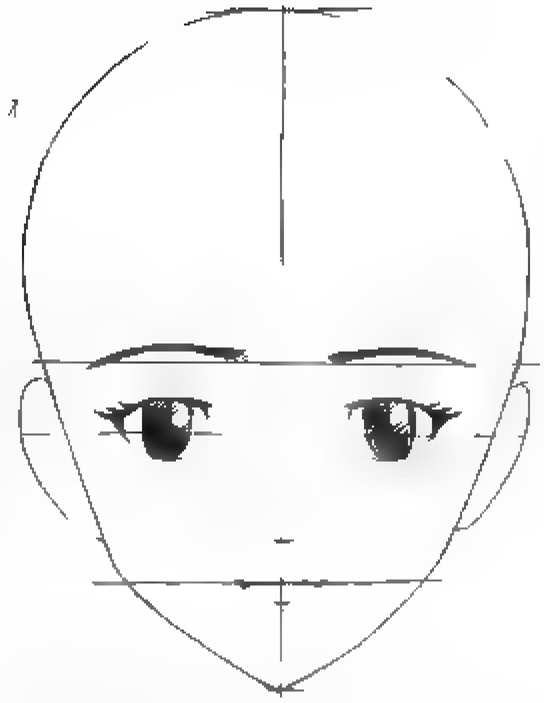


# 脸部的绘制技法

在塑造人物形象时脸部是很重要的。



男性的脸型特征是下巴比较方，整体脸型看上去很有骨感。



女性脸型的特征是下巴比较尖，整体脸型看上去很圆润。

人物的头部基本呈圆形，但在绘制角色头部时，我们会发现画出来的人物怎么大都相似呢？

这是因为除了发型、表情、角度以外，头部基本形态的区别也是很重要的。在创作人物角色时我们一定要注意区分人物的脸部特征。

各种男性的脸型



各种女性的脸型



# 练一练





# 正面





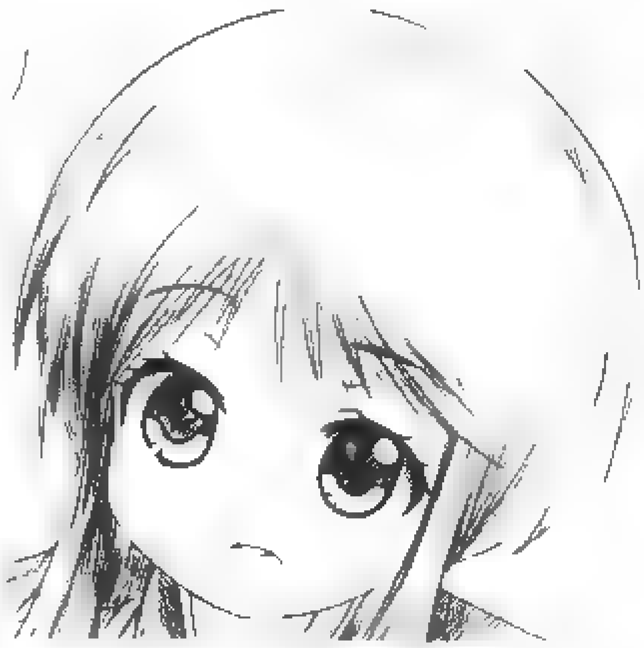
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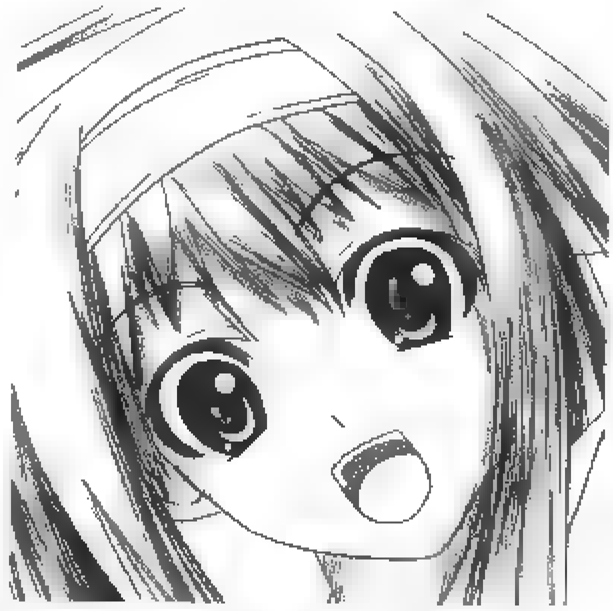
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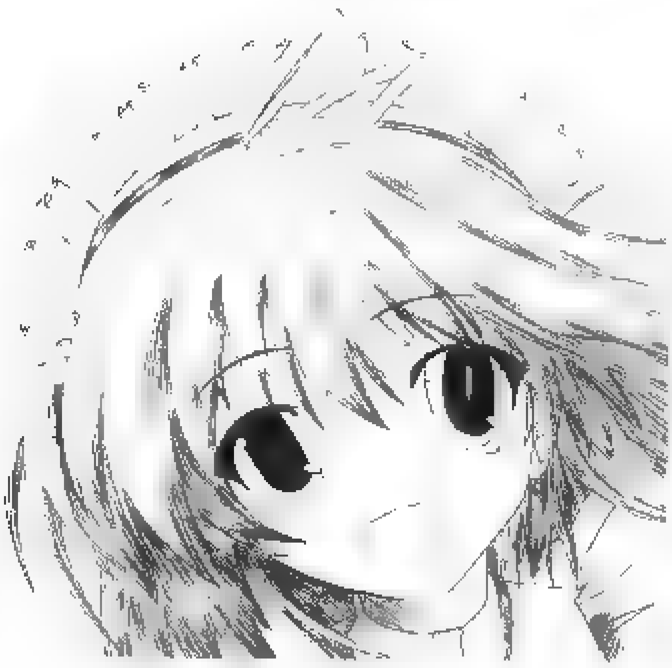
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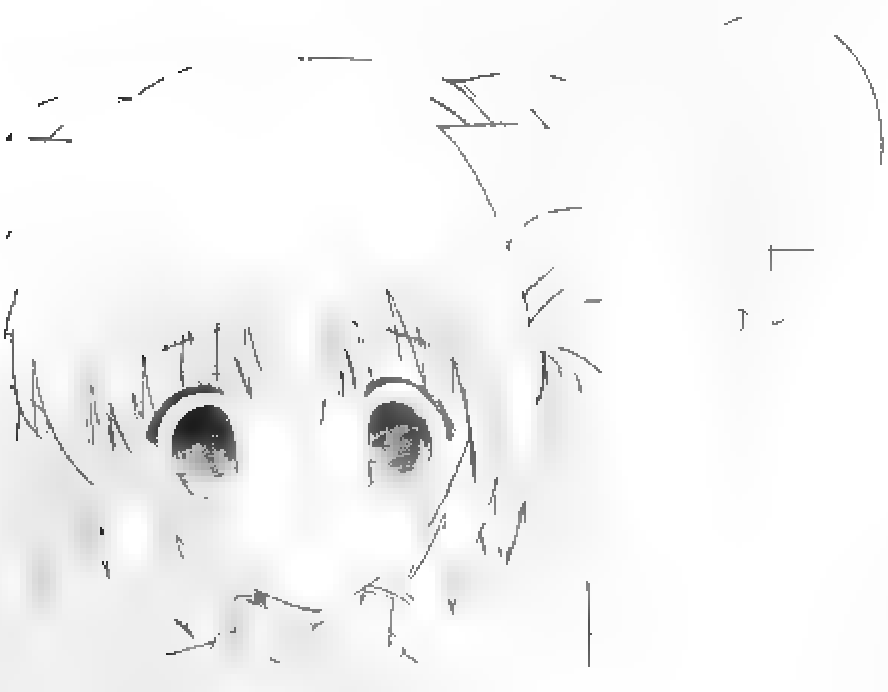
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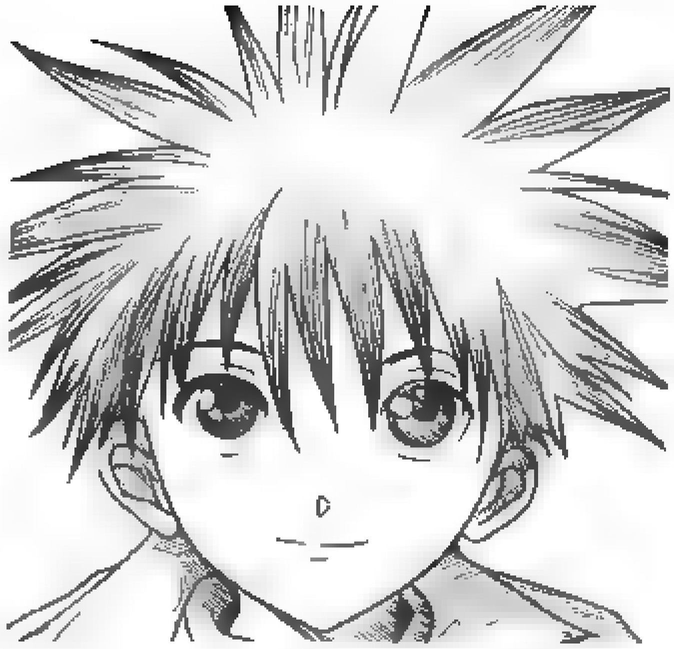
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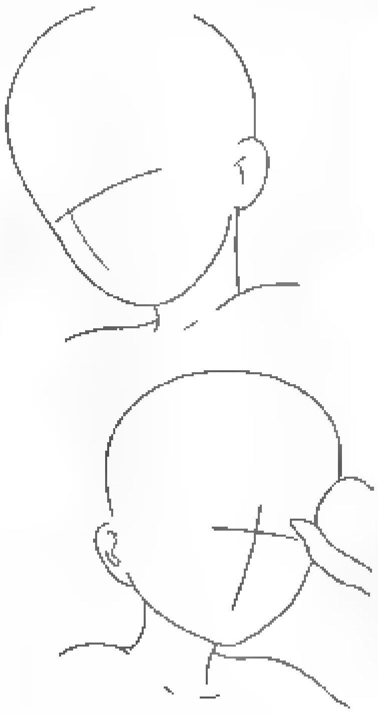
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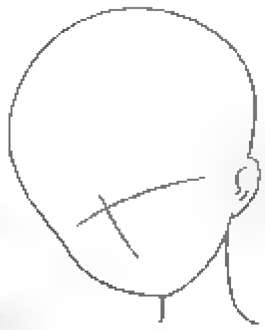




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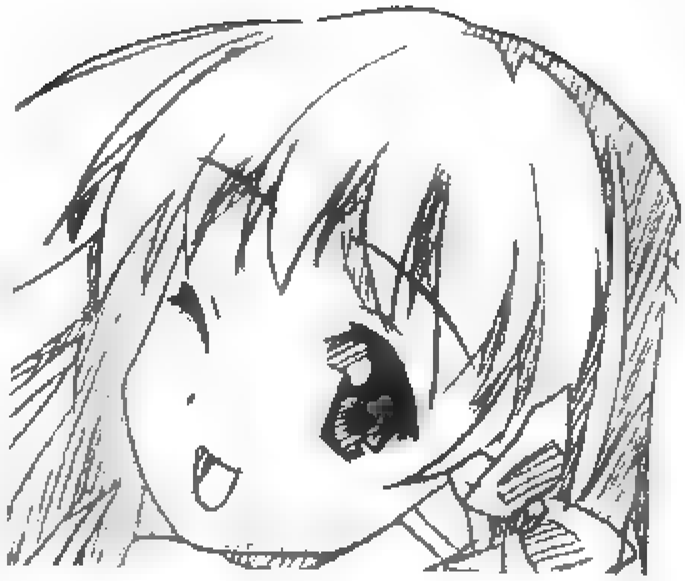


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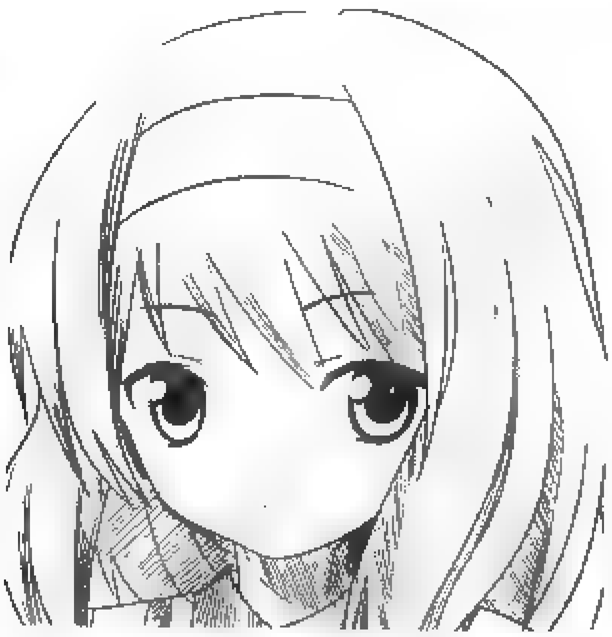


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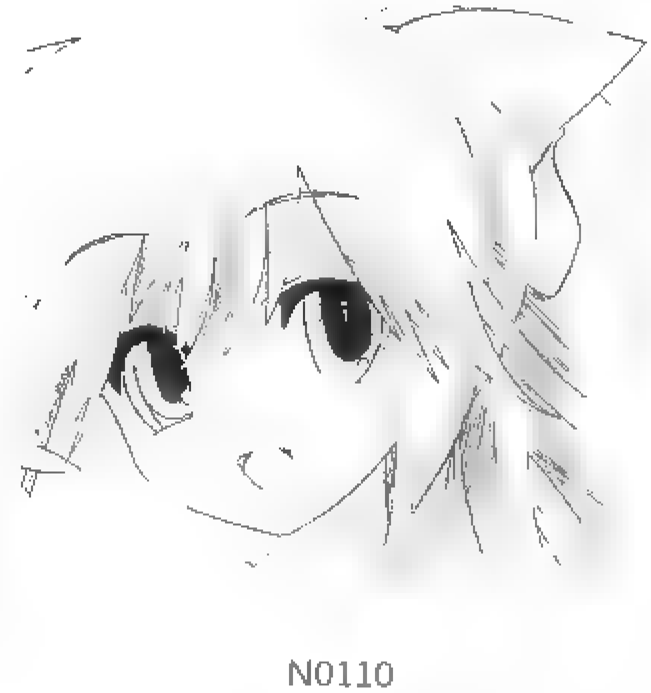
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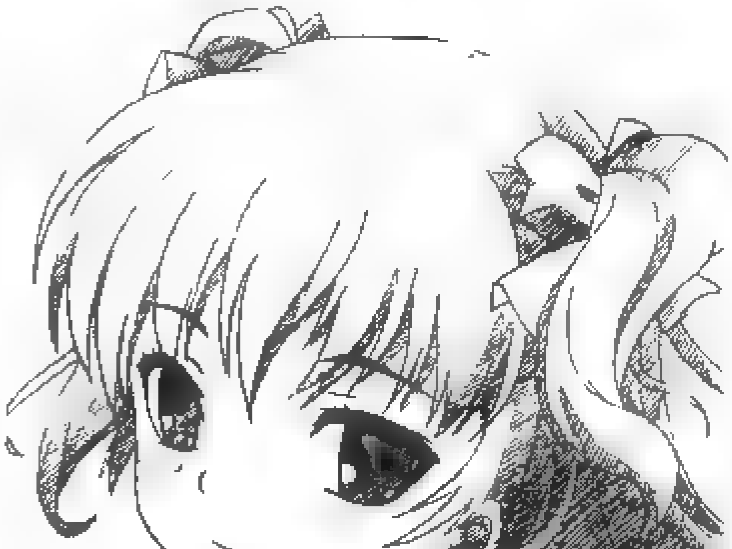




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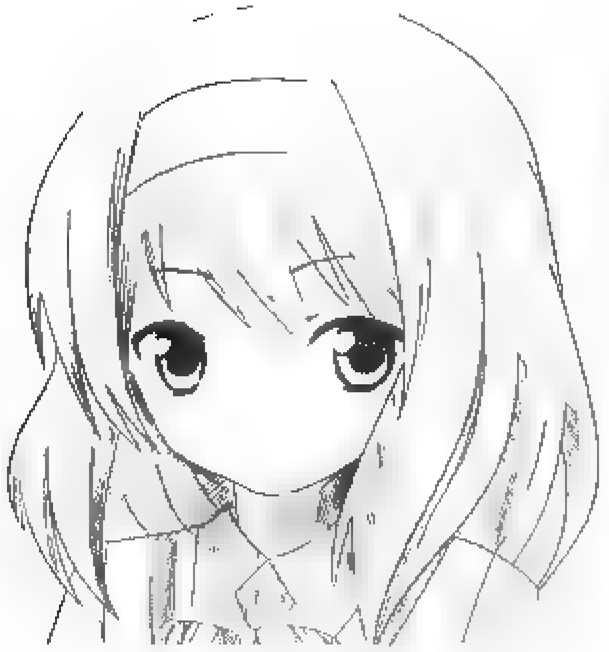
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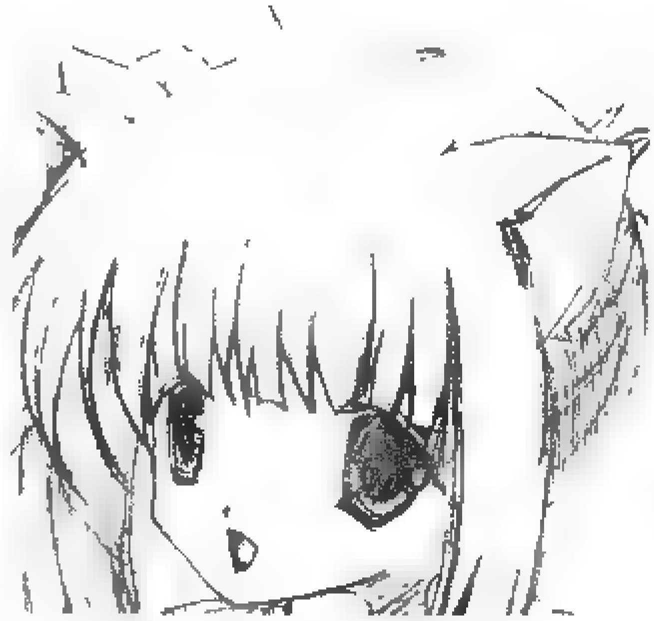
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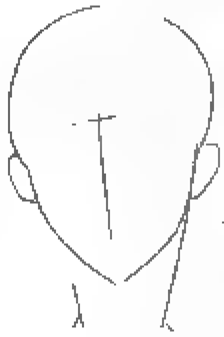




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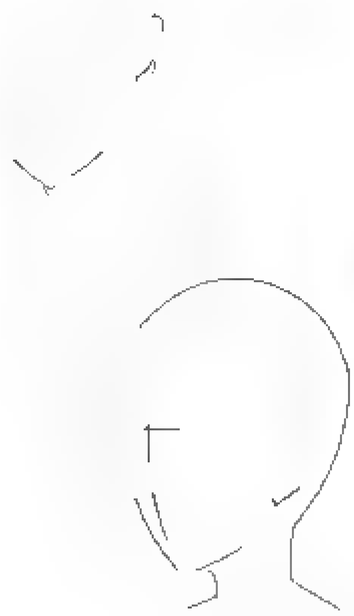




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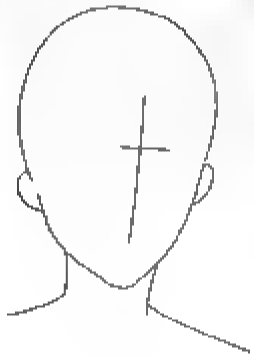




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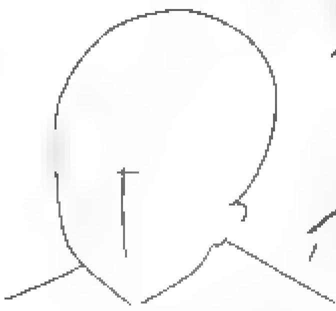




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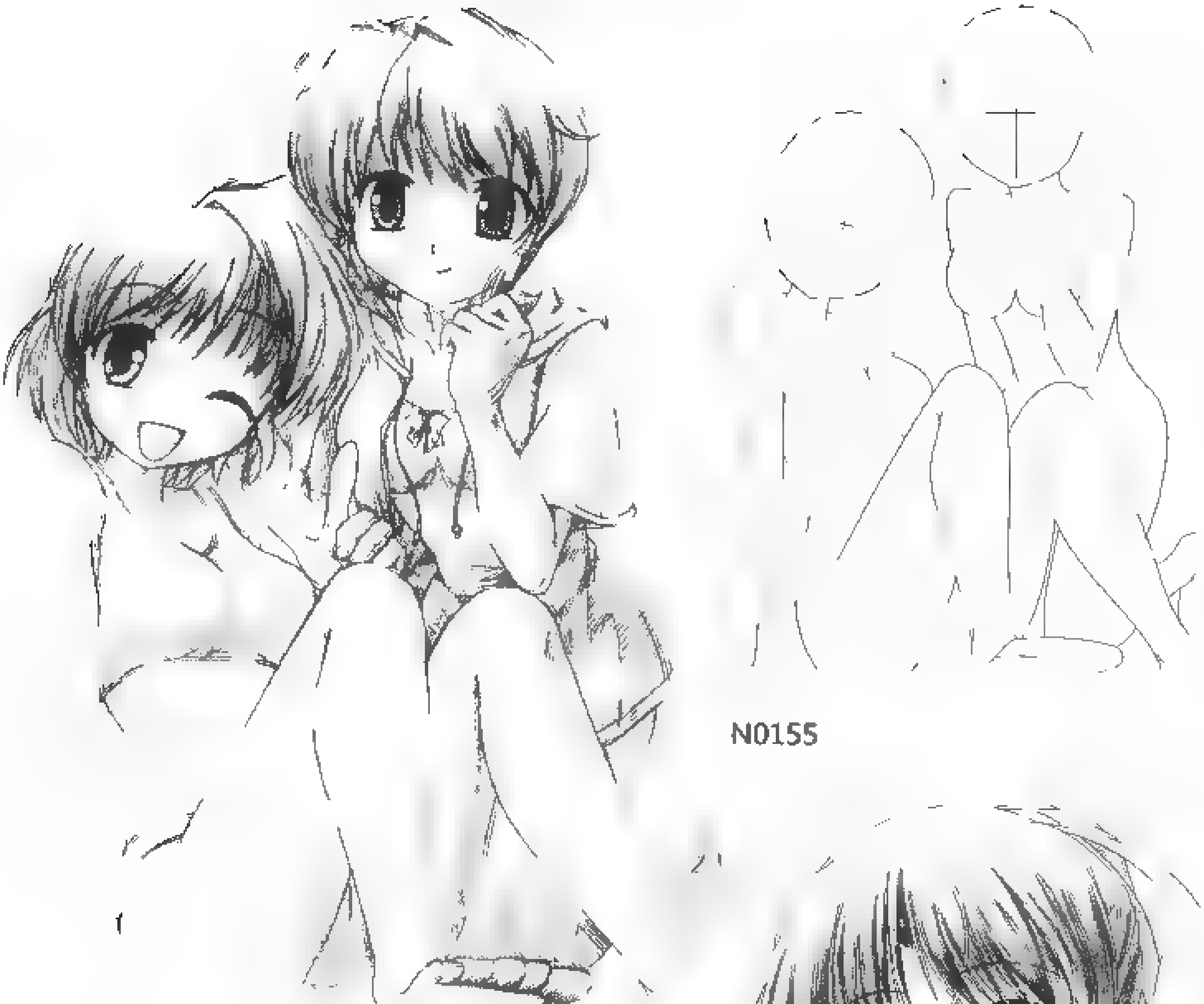
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# 发型的表现

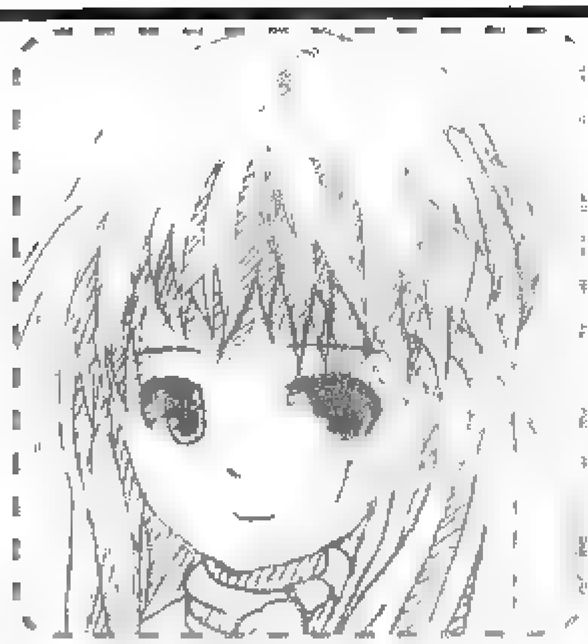
## Hair show

### 本章简介

页数/Page：036-062

范例作品编号．N0157-N0262

内容要点：情绪的另一种表现形式是利用头发、发饰及画面展现角度来体现。如愤怒的表情配合头发飞舞、发饰飞出，展现角度为仰视或俯视，角度很大，这种周边物和表情一致的方法可以有效地突出角色的情绪。







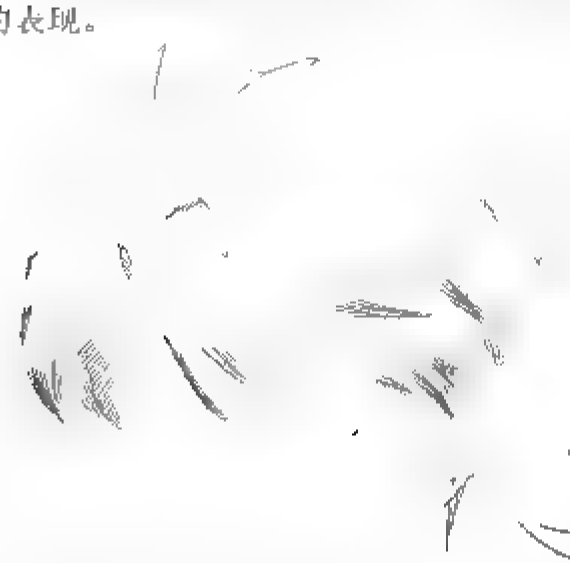
# 发型的绘制技法

动漫中美少女的头发如同现实中的人物头发，也是由许多的发线组成的。然而，比起单独绘制每一丝头发来说，更好的方法是把它们分成不同大小、不同形状的发丛组进行绘制。




发型是体现人物性格的一个重要方面。要丰富一个人物形象，头发的绘制是很重要的一个部分，设计与人物形象和性格相符合的发型，会使人物显得更加生动。初学者常常忽视的是“整体”，往往会绘制一些零散的头发，再拼凑成发型，这是一个误区。无论何种发型，它都有基本的绘制规律，即先从整体的轮廓入手，再用大线条绘制出头发大致的走向，最后才是细节的刻画。

发型很重要，无论是简单的几根线条还是蓬松的卷发，在绘制时都要注意头发的生长方向及发旋的表现。





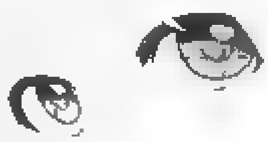


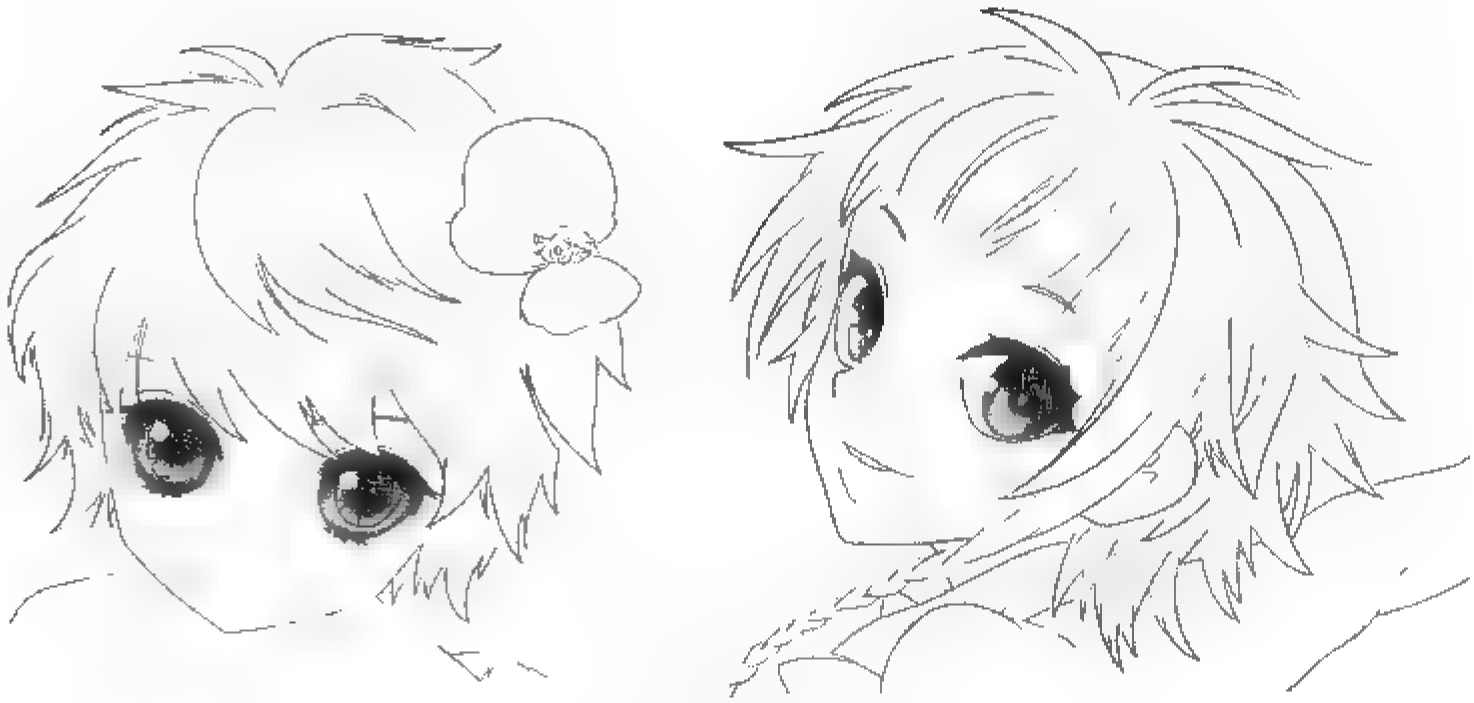
发旋是一簇头发的一个方……绘
画时要注意发旋的旋转……

# 练一练





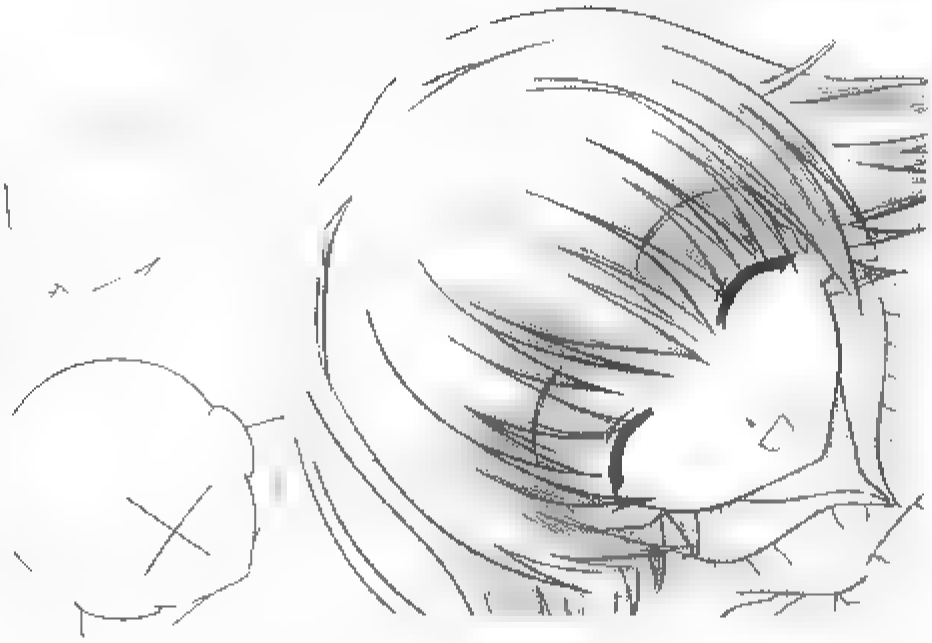








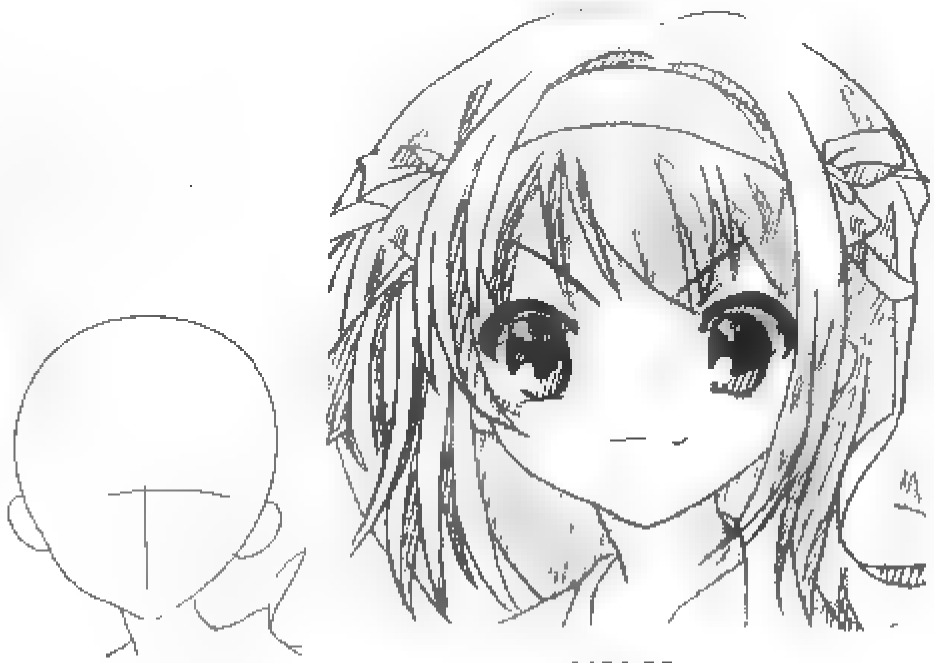
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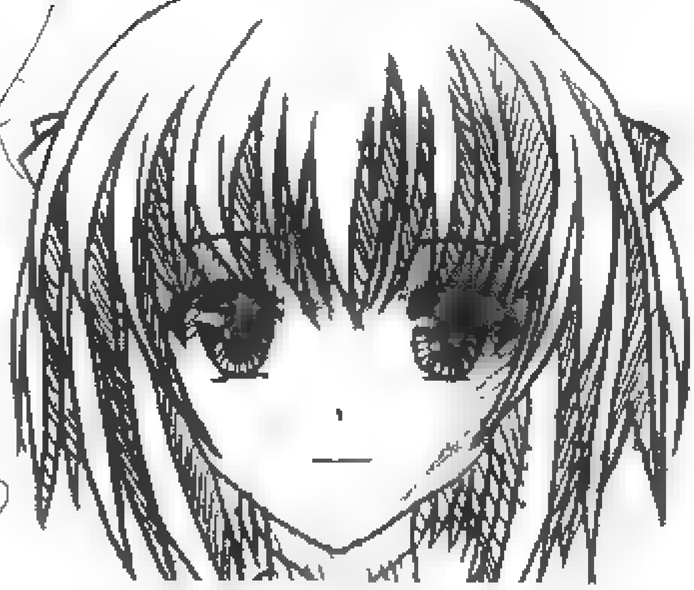


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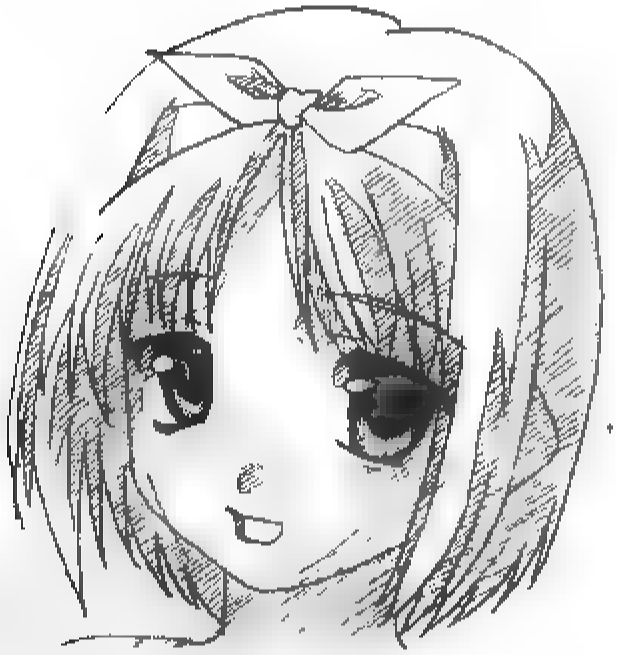


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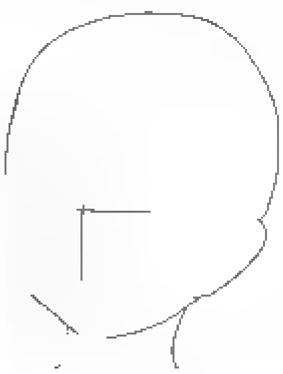


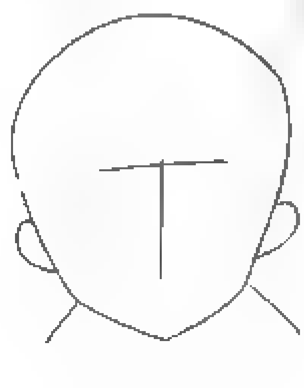


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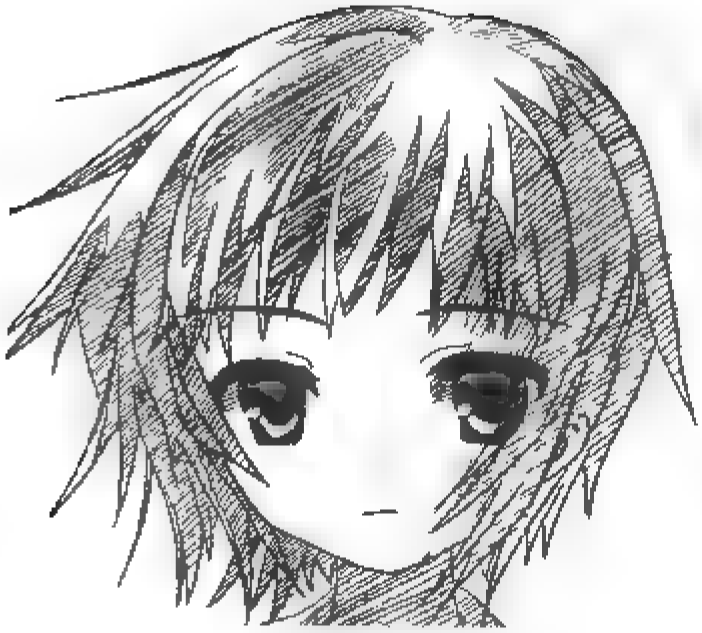
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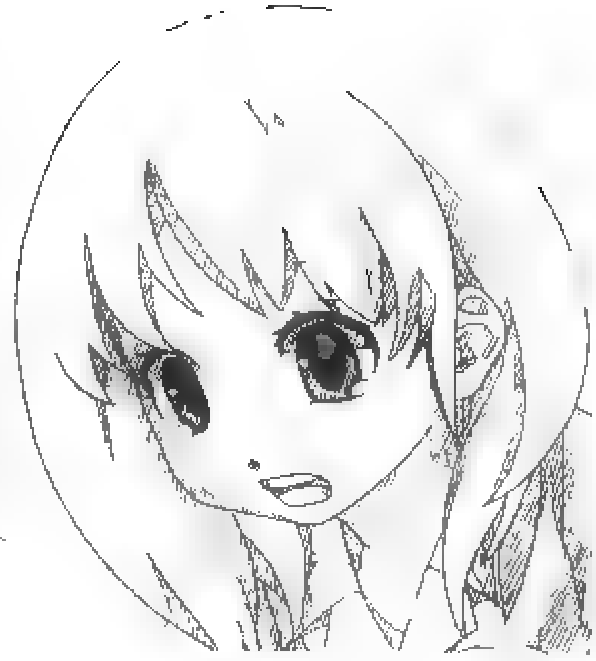


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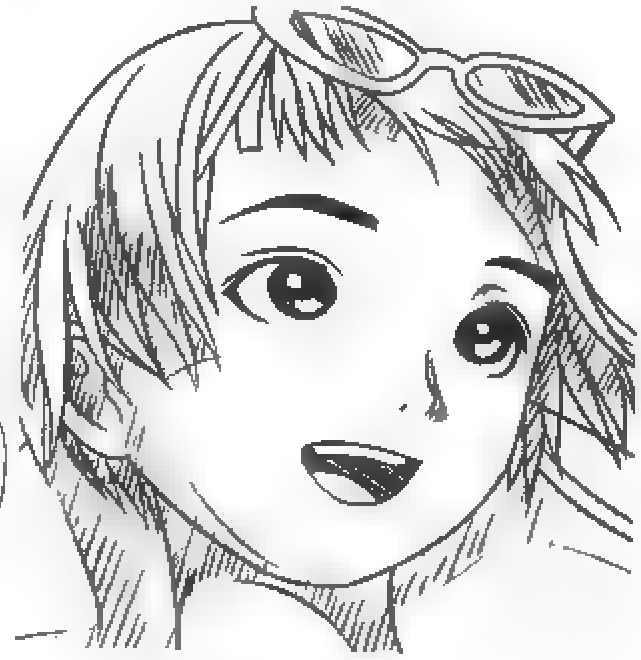


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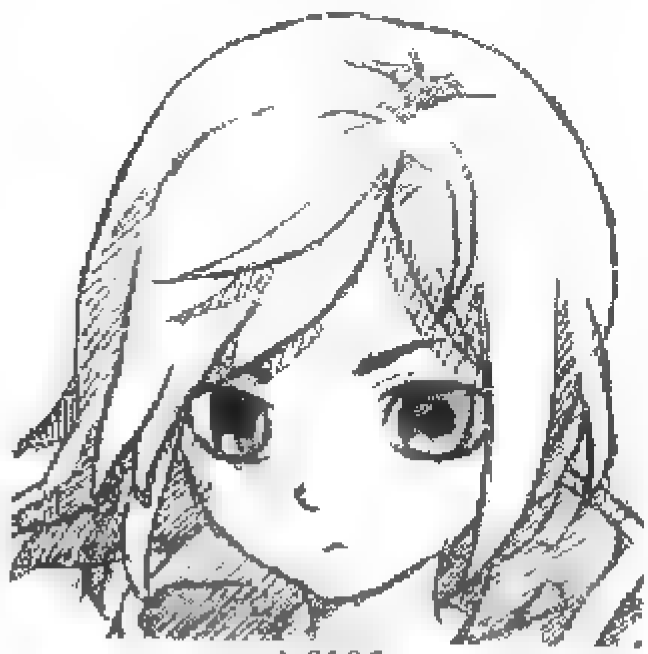


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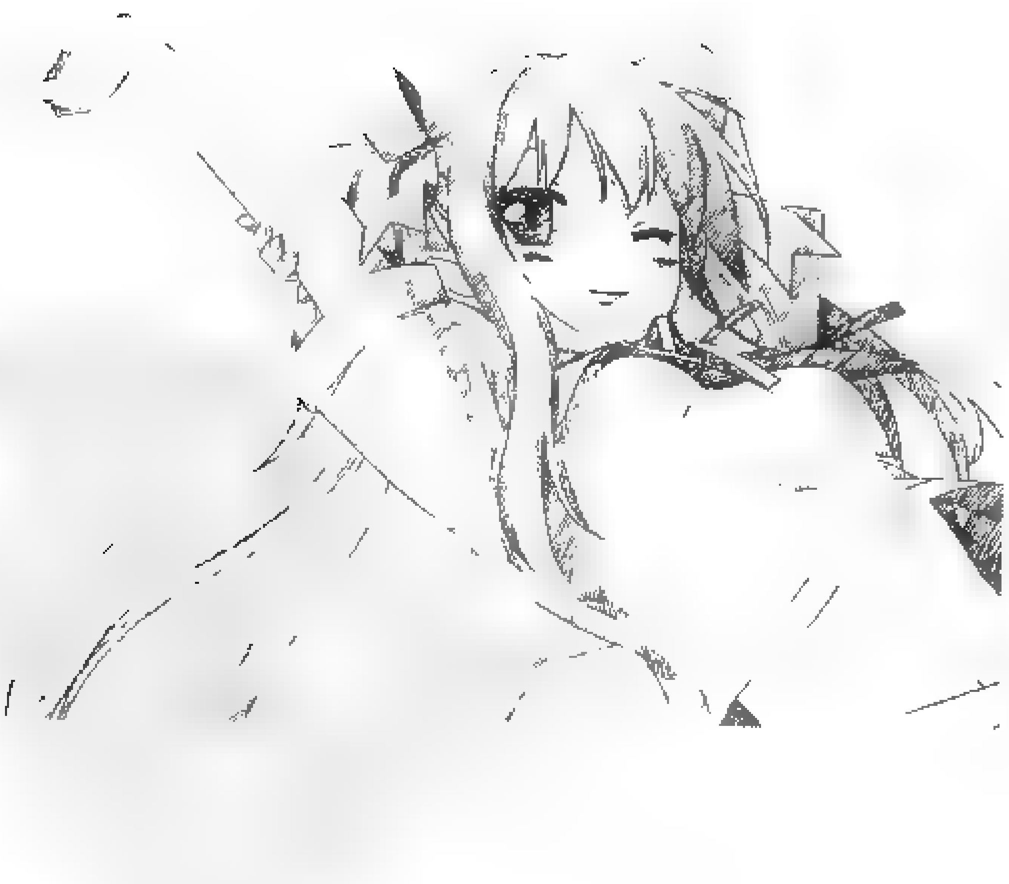




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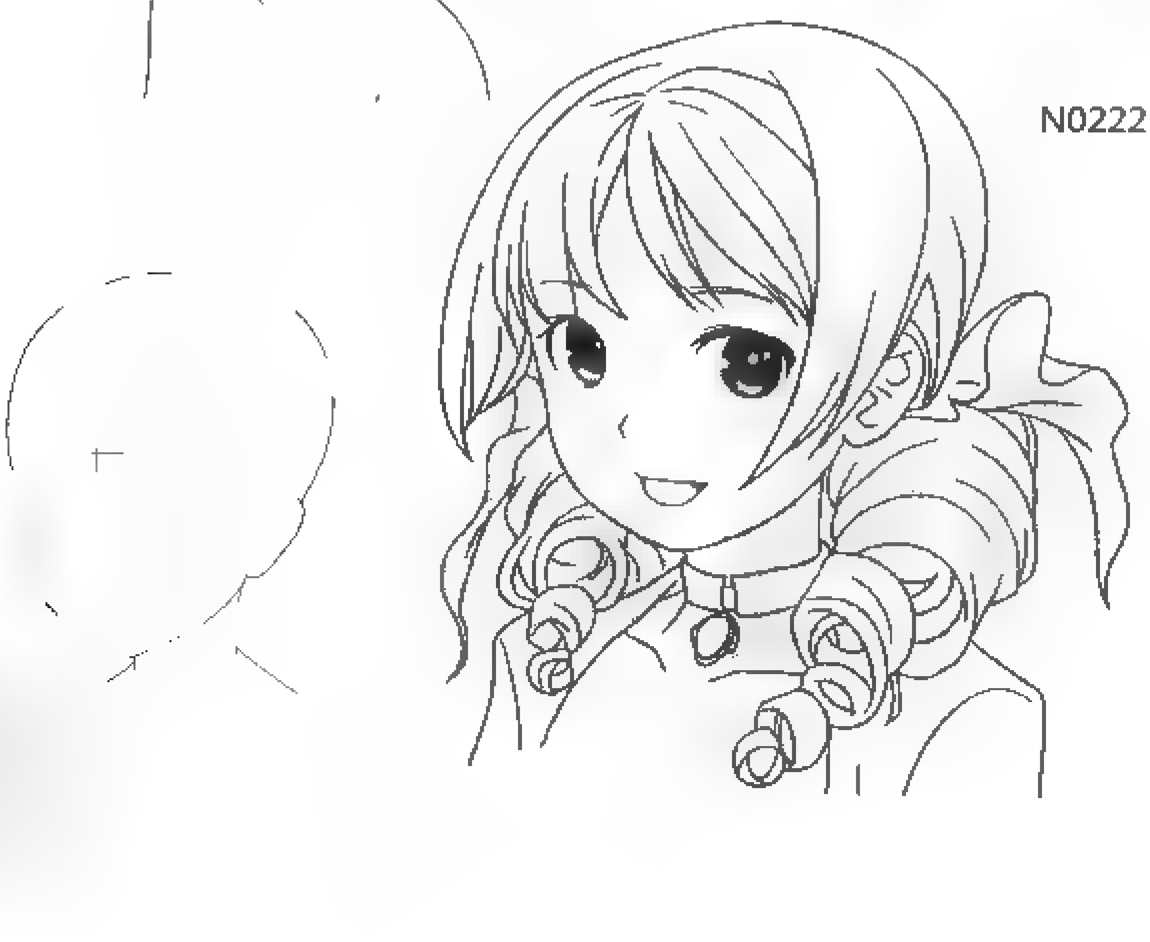


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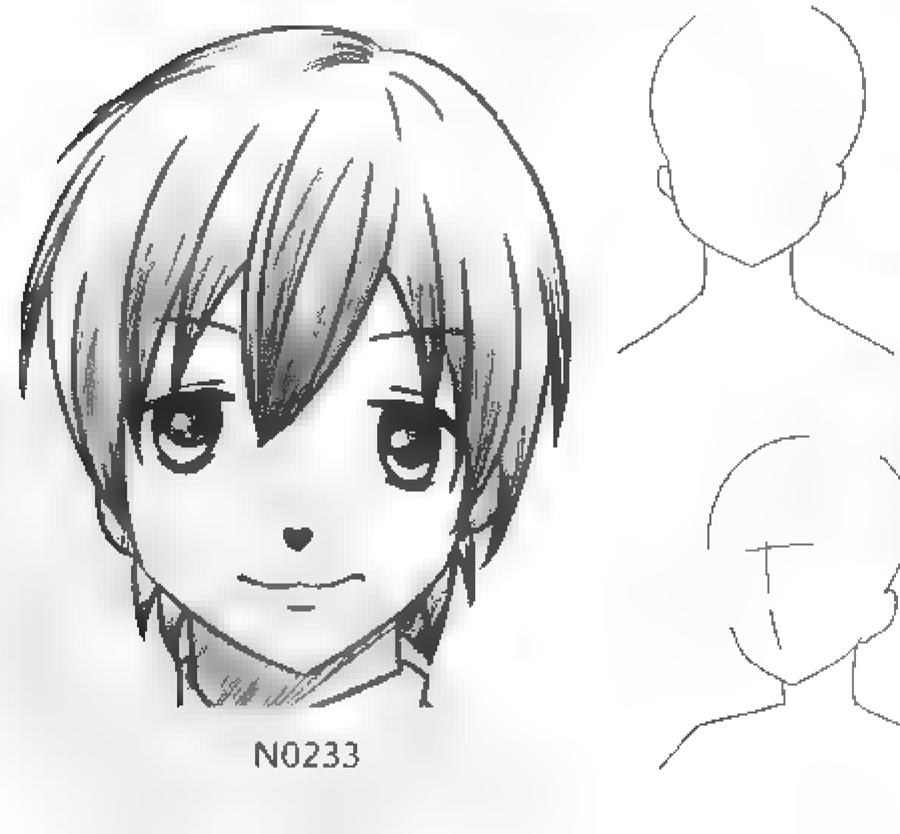
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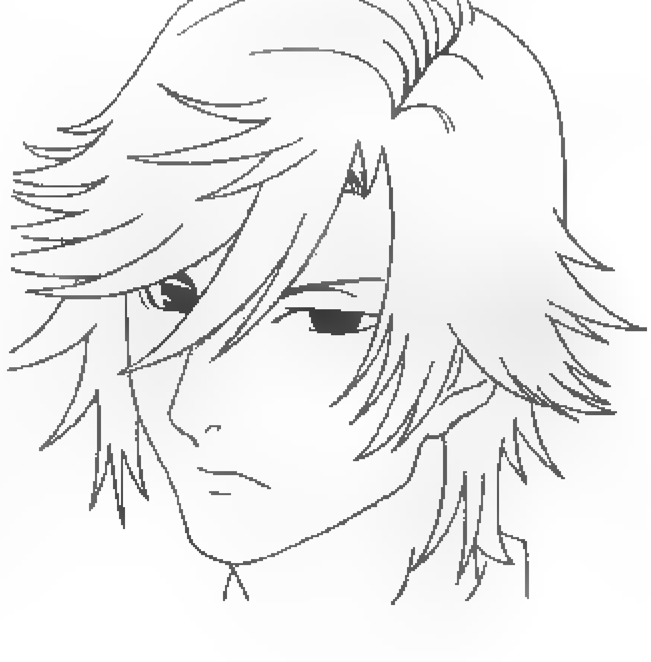


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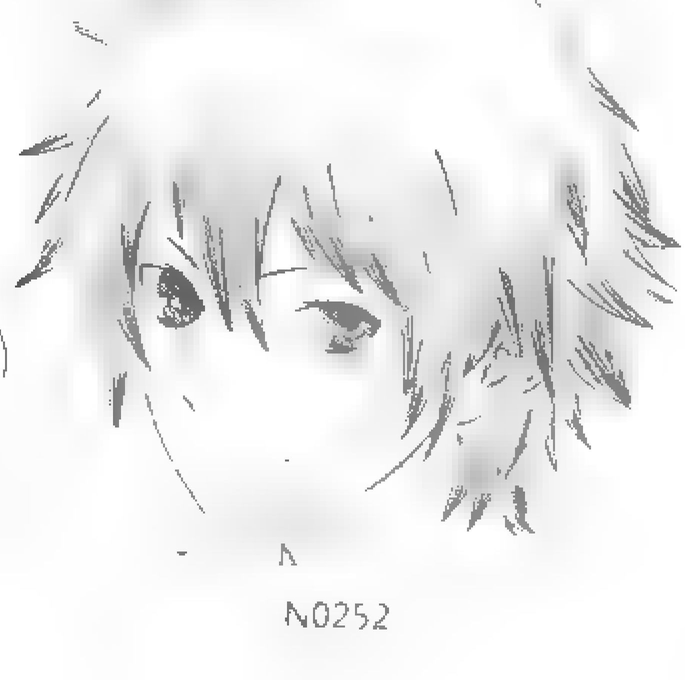
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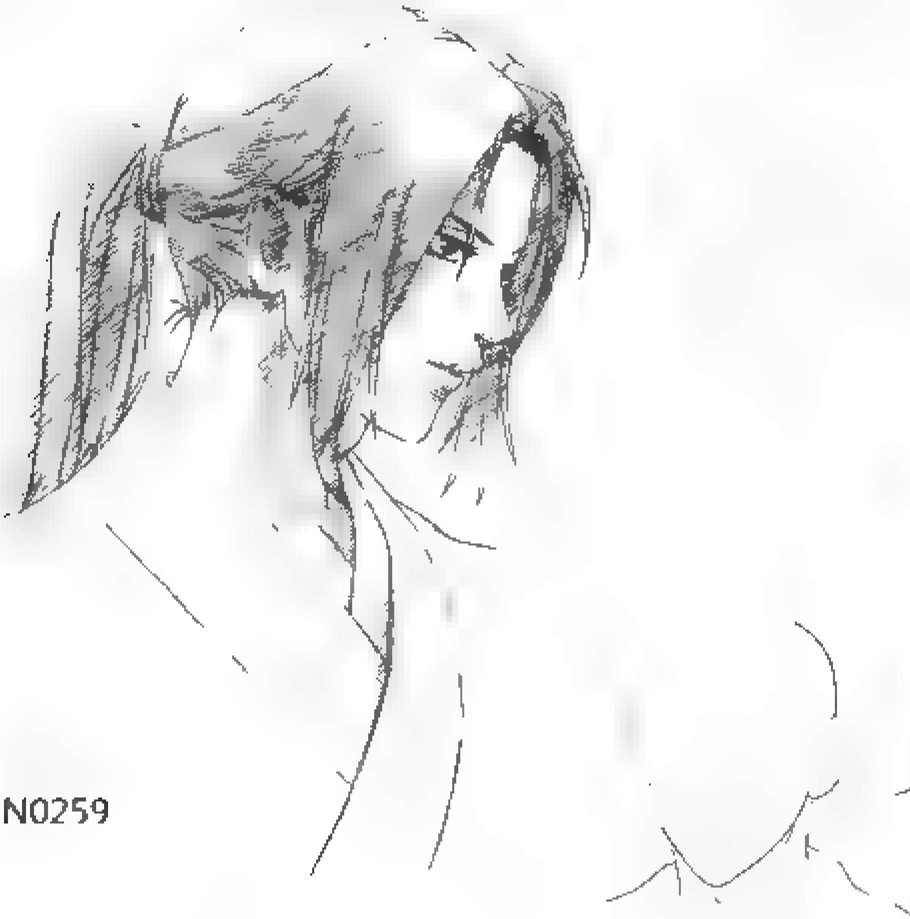
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# 肢体的表现

## Limb performance

### 本章简介

页数/Page：063-082

范例作品编号：N0263-N0379

内容要点：人物肢体的绘制是很重要的，通过对肢体的描绘来表现人物的动作。而且只有掌握了各肢体之间的比例关系，才能让人物看起来协调。

# 肢体的绘制技法

在绘制手臂时要灵活处理手臂的线条，手部的动势也可使其呈现出不同的感觉。





在实际绘制中，手部的变化与情感有关，不同的手势表示出角色不同的情绪及性格特点。

绘制时将手理解为一个体块进行考虑，这样就不会被复杂的手指变化而影响到手部的整体绘制。





大腿根部关节是最初发力的部位。

腿部在运动时会与腰部产生或多或少的关联。



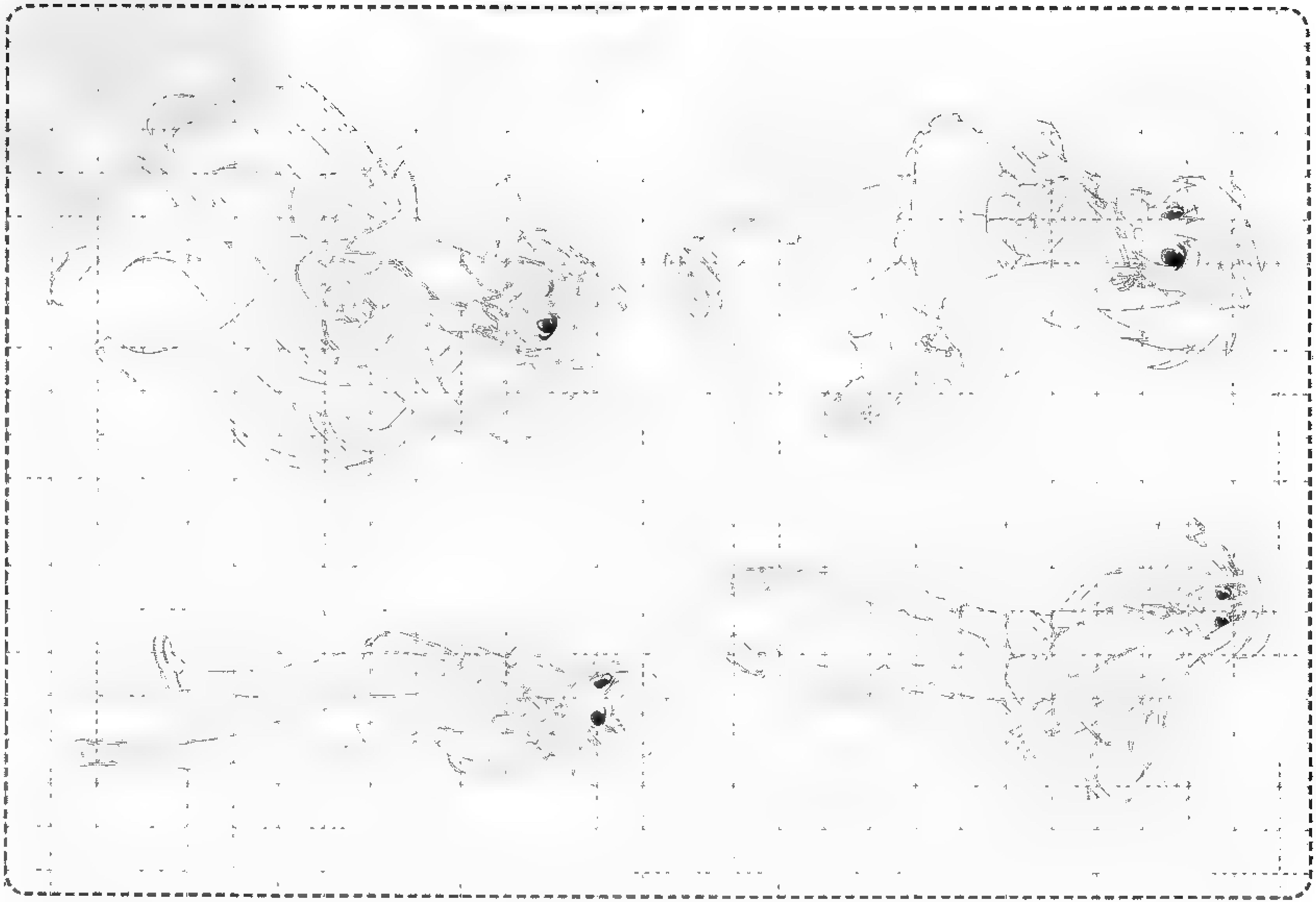
在绘制脚部的时候要注意体会脚部的体积感。

虽然脚部的体积并不大，但是在表现空间及方向感时却起到了重要的作用。

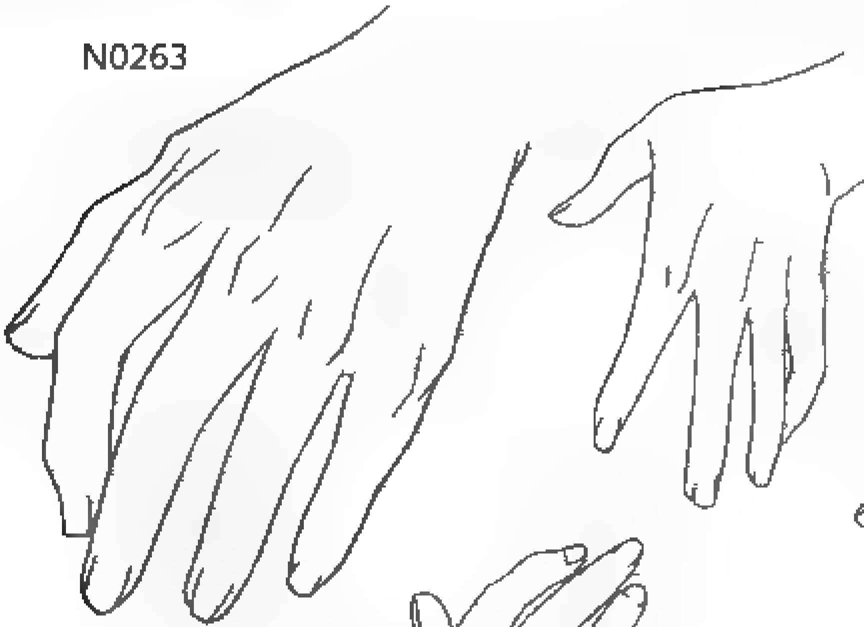
在实际绘制中，腿部的细节并不一定要全部绘制出来，这是由画面风格决定的。例如，少女的皮肤细滑，如果将腿部结构全部展现出来，就无法表现角色“年轻”的特点。所以在实际绘制中，各个结构的转折处都会进行平滑的概括处理，尤其是Q版角色的腿部，会进行高度的概括。

# 练一练





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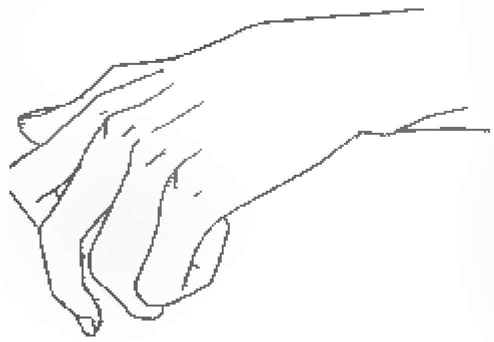




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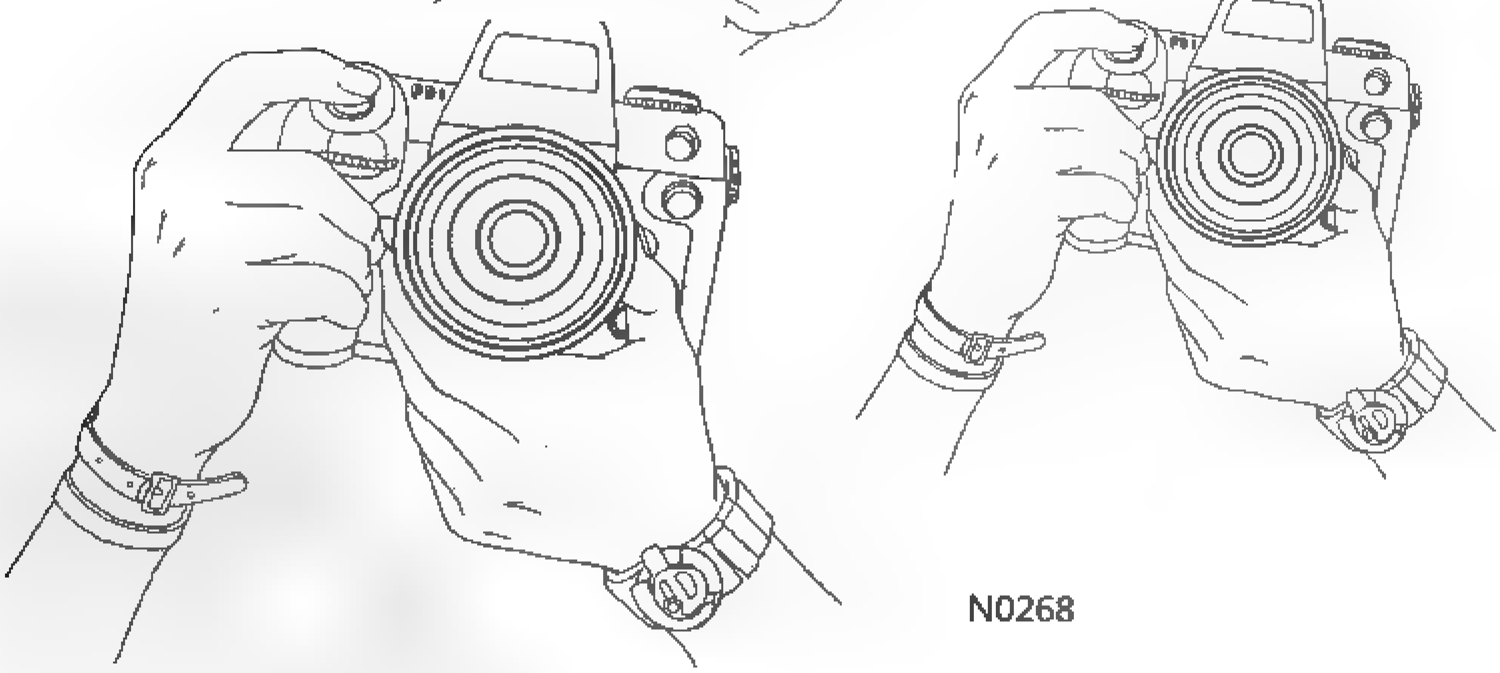




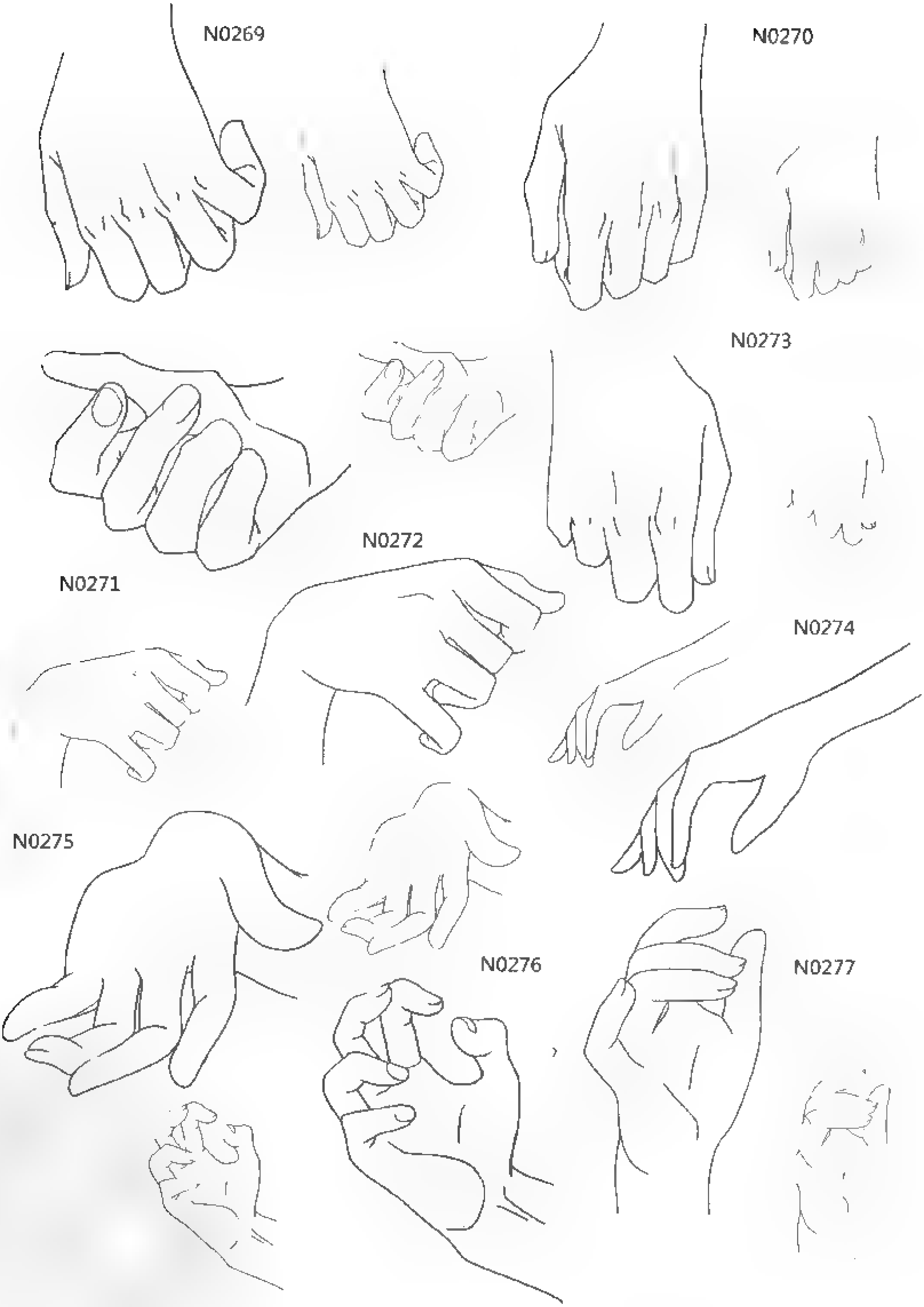


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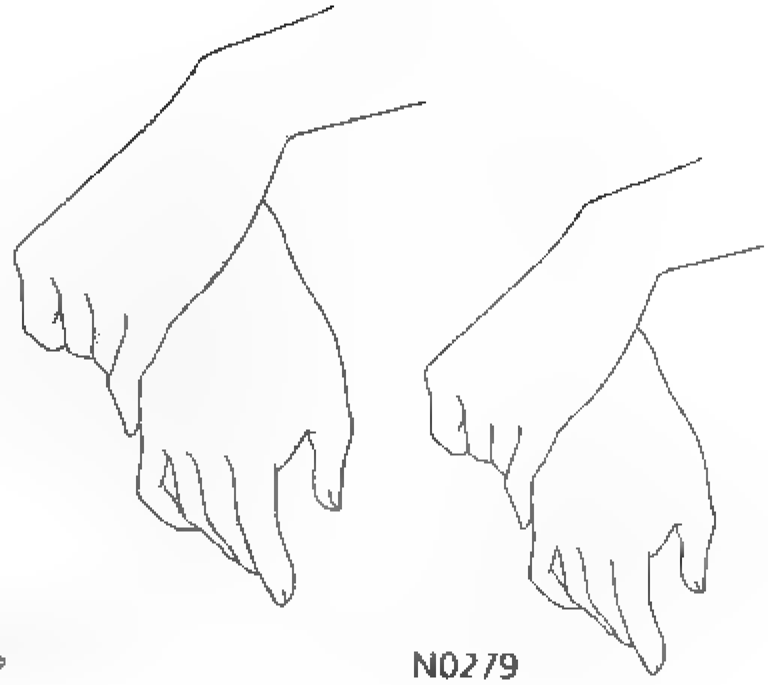


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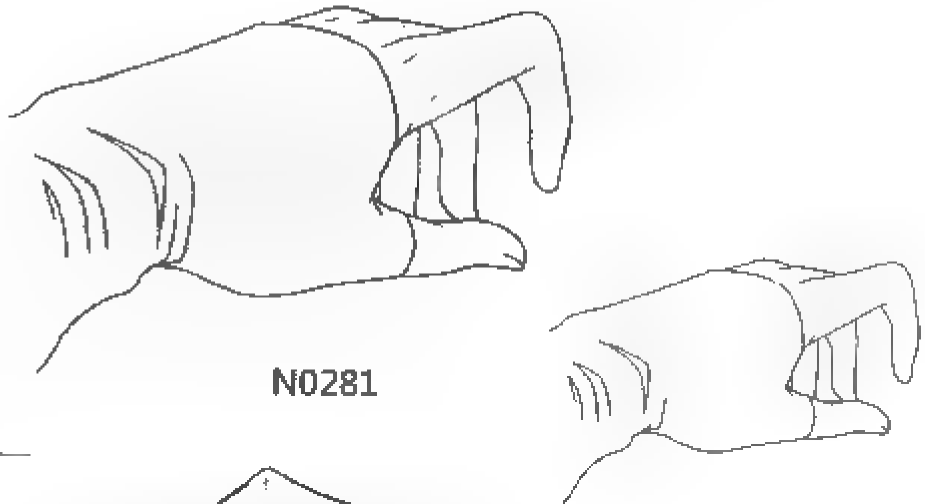
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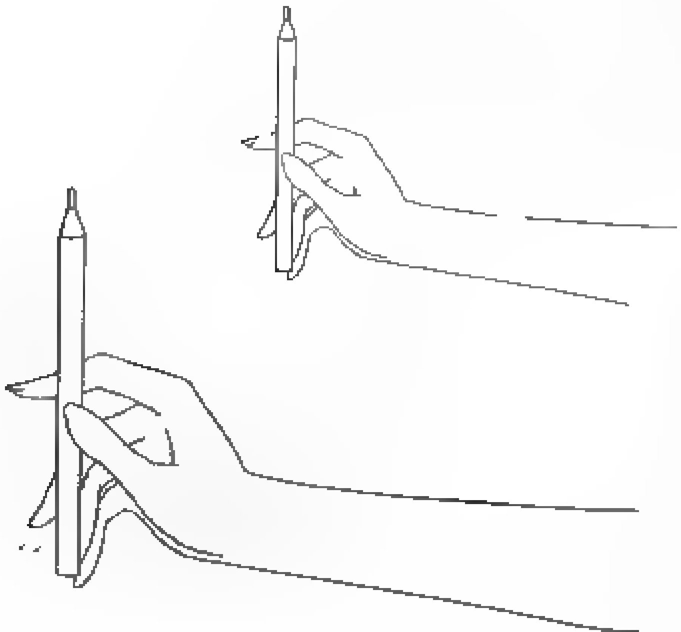
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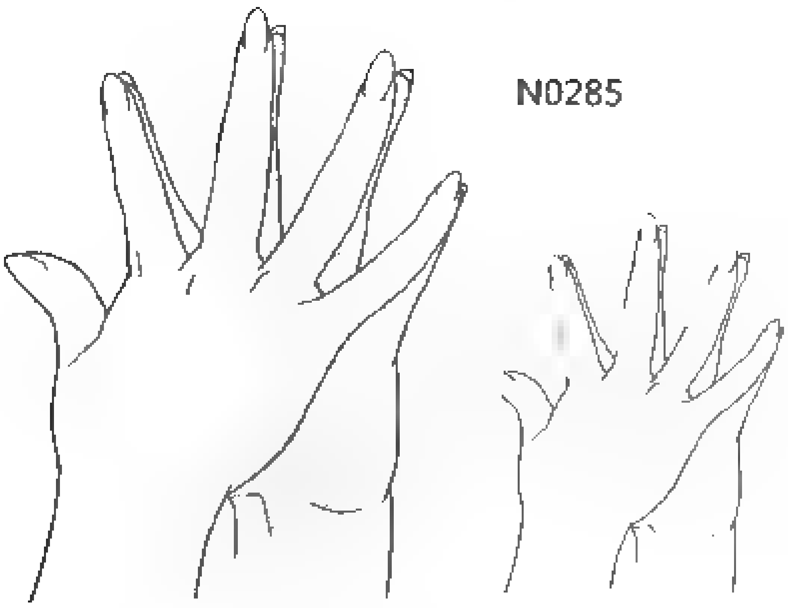
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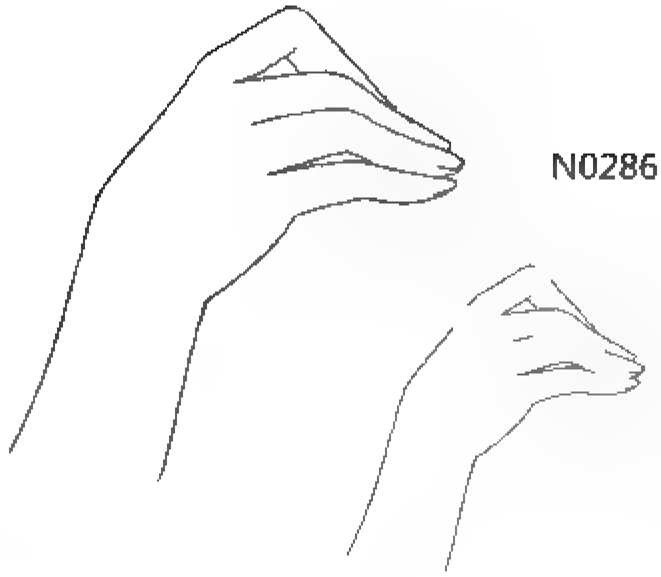
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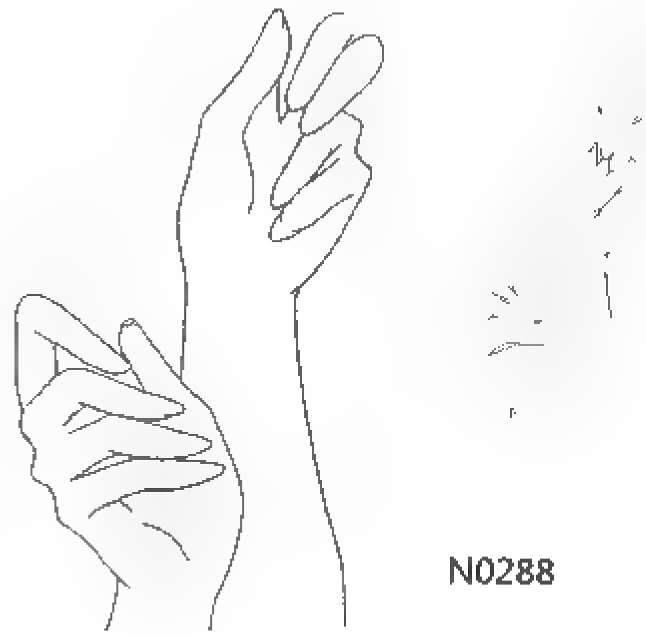
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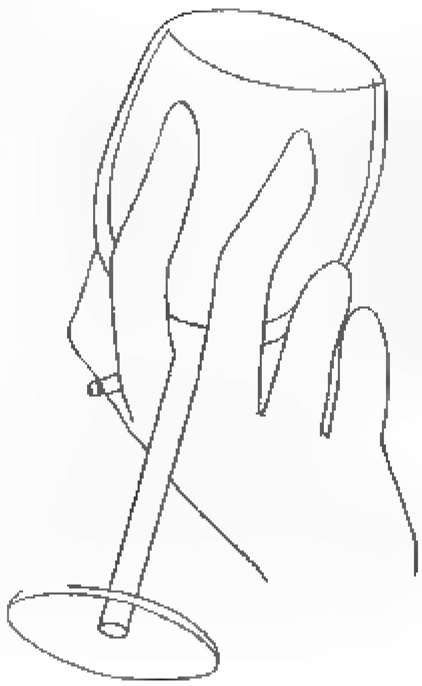
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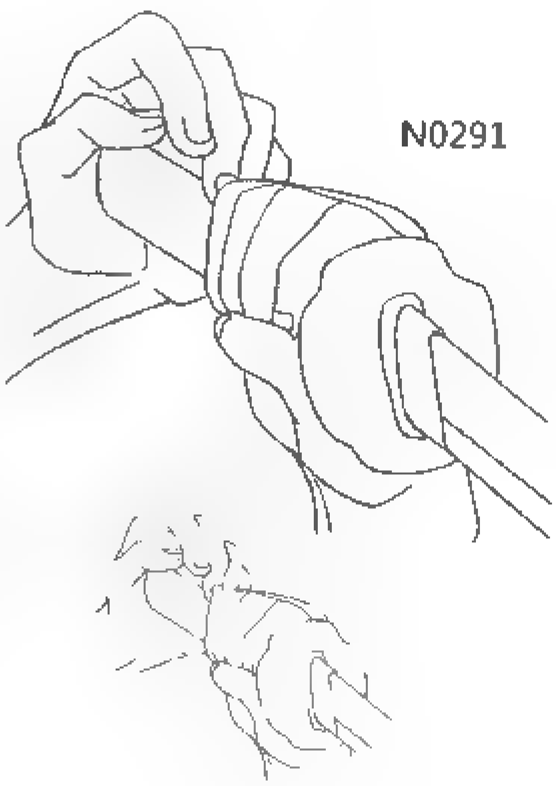
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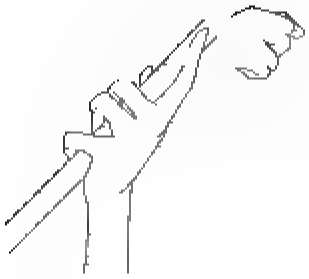
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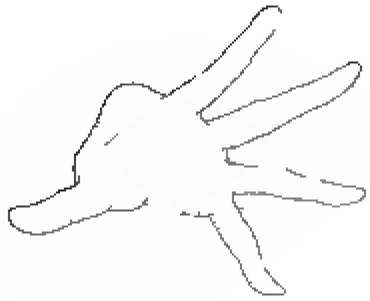


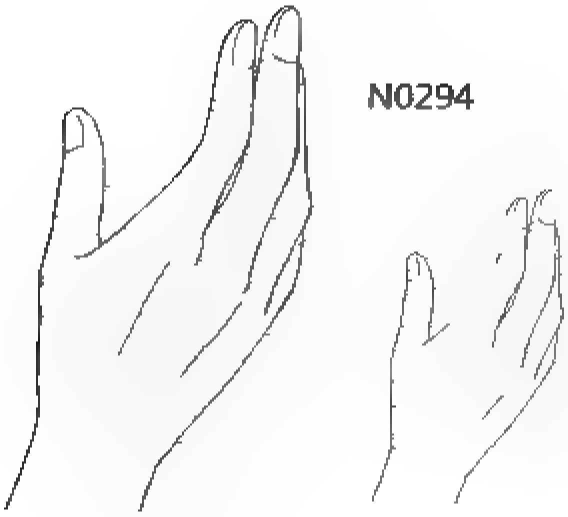
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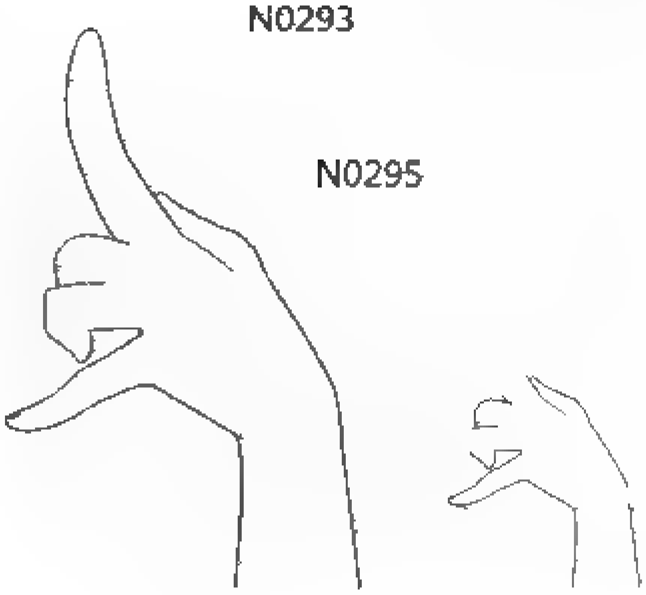


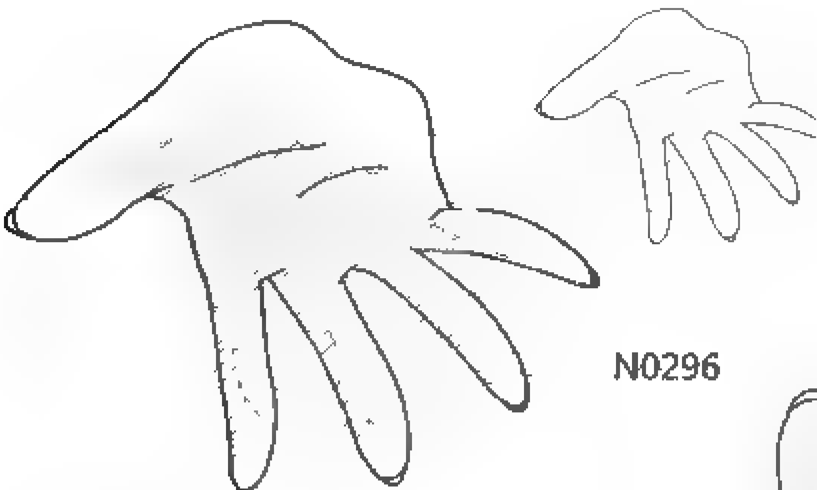
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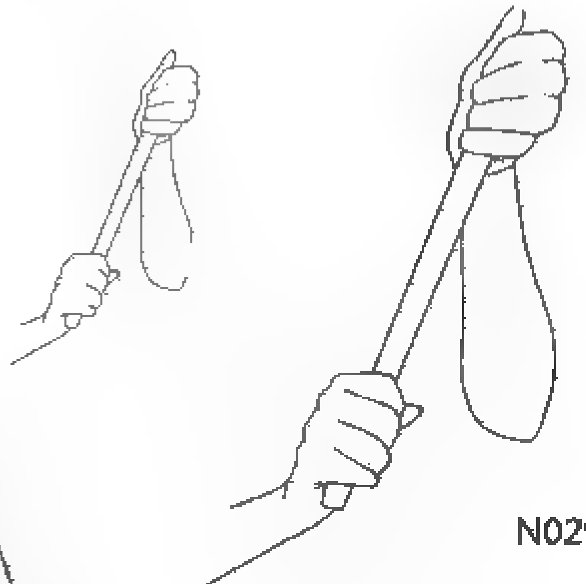

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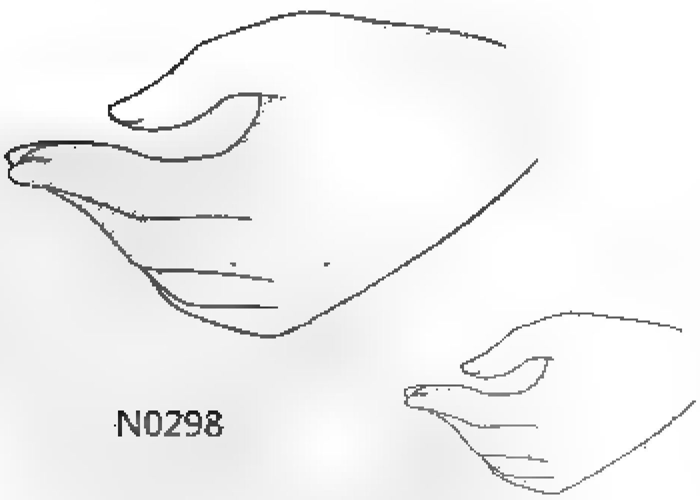

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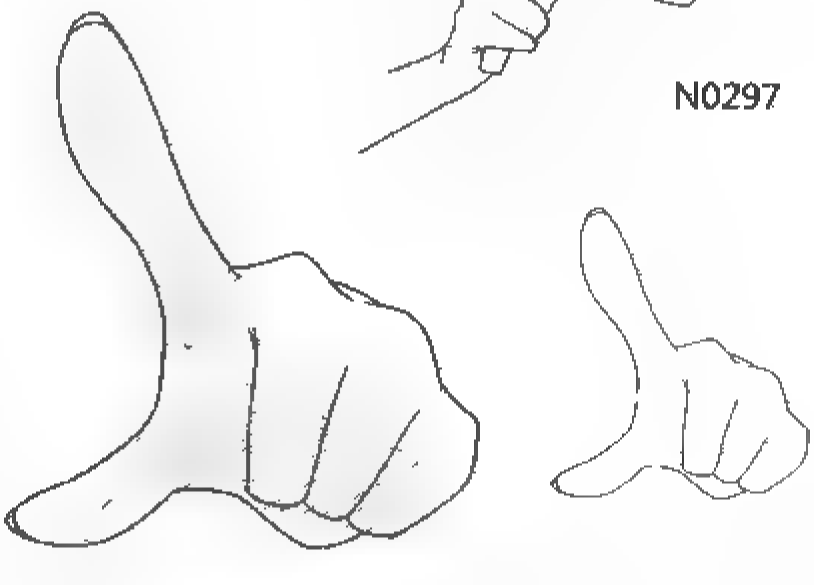

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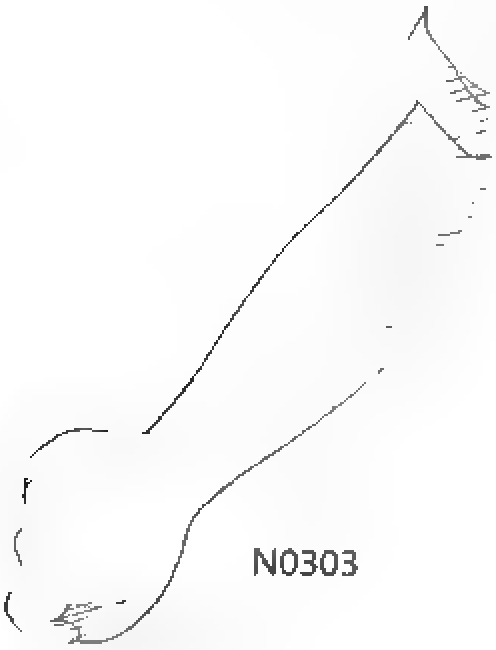
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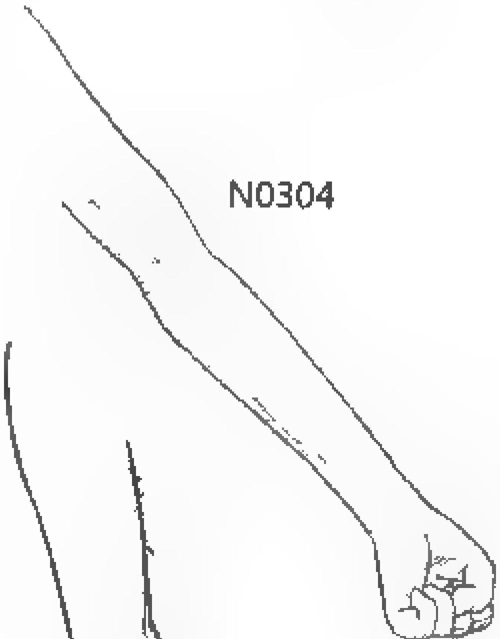




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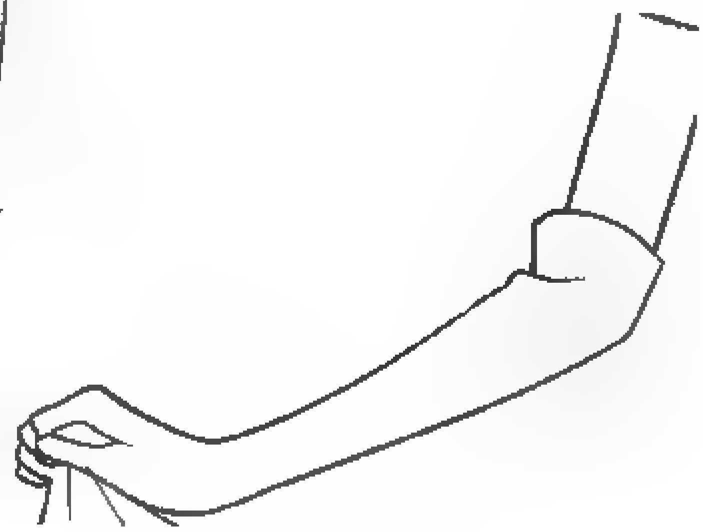
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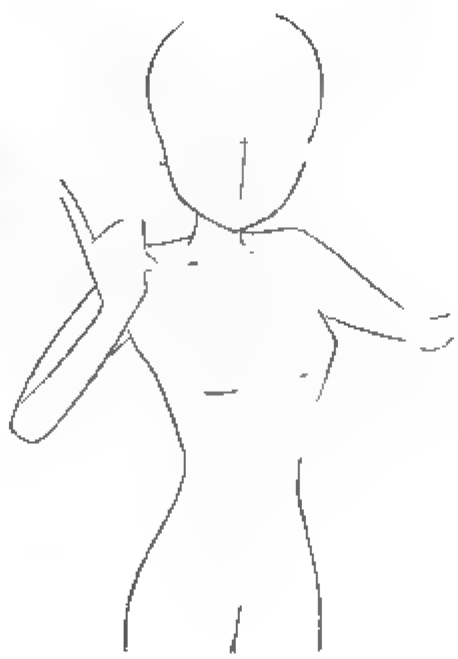




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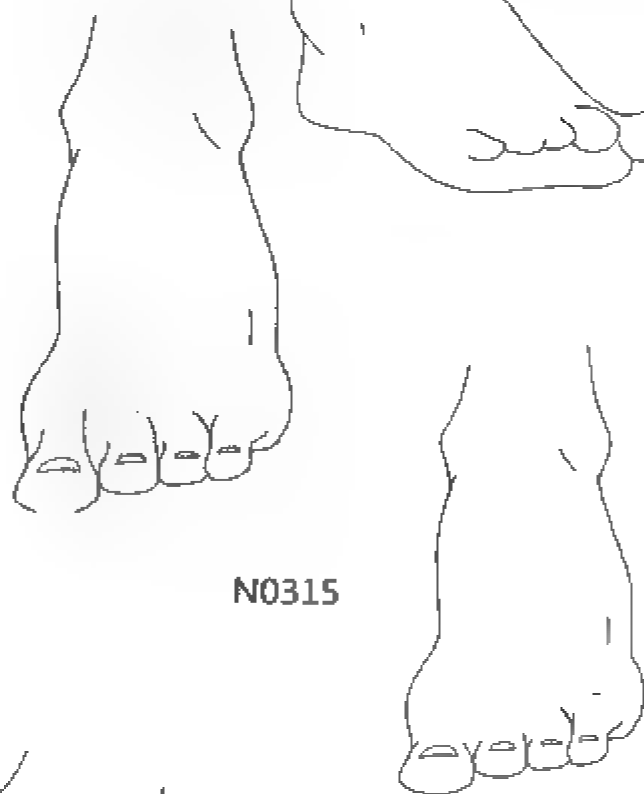




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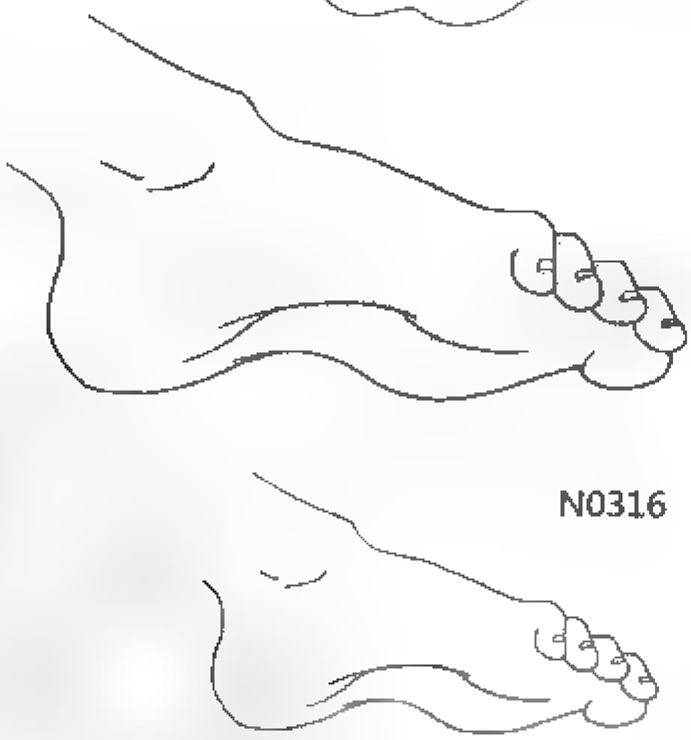
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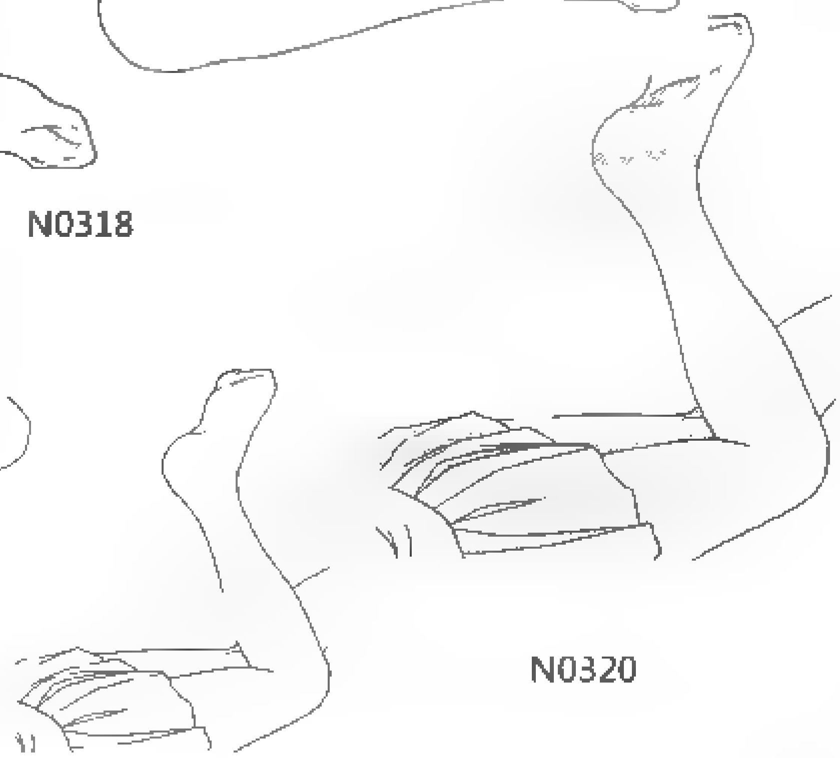




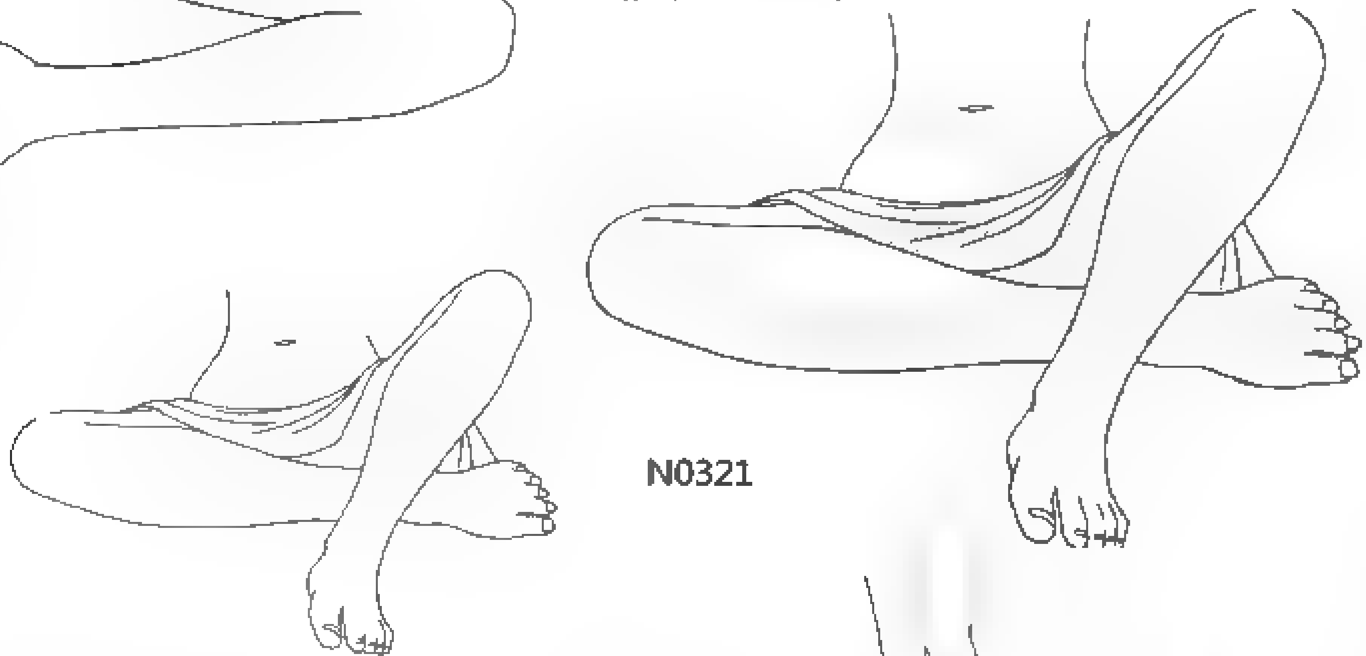
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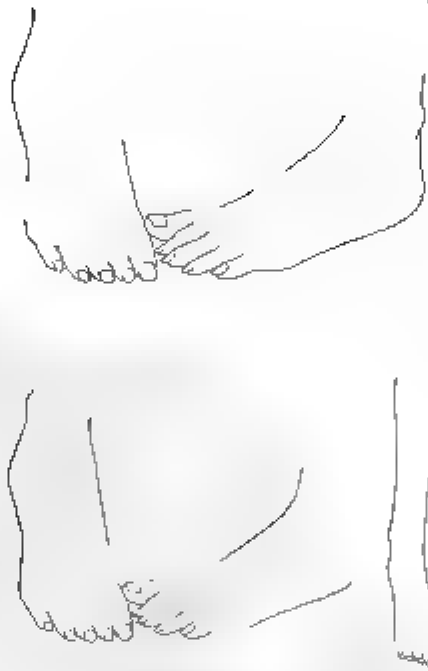


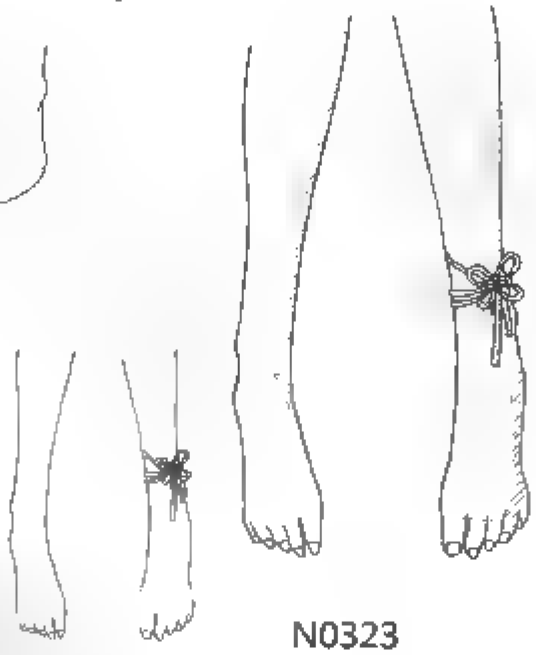


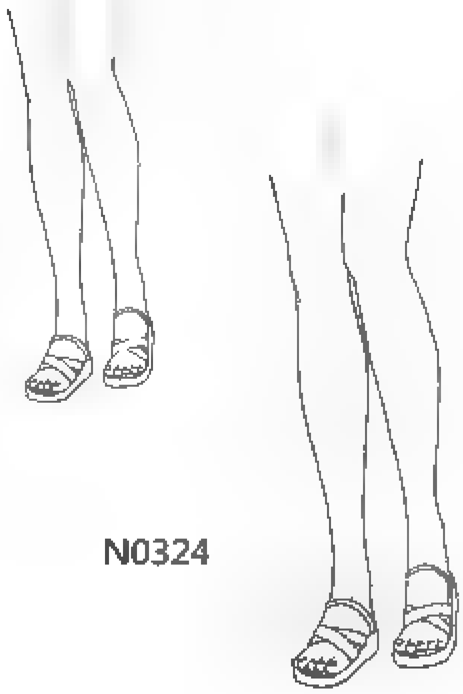
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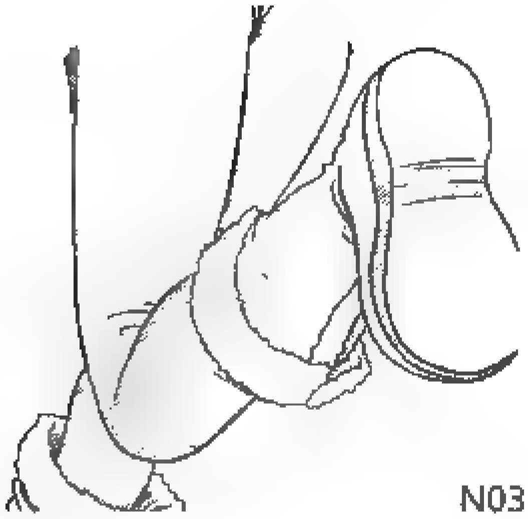


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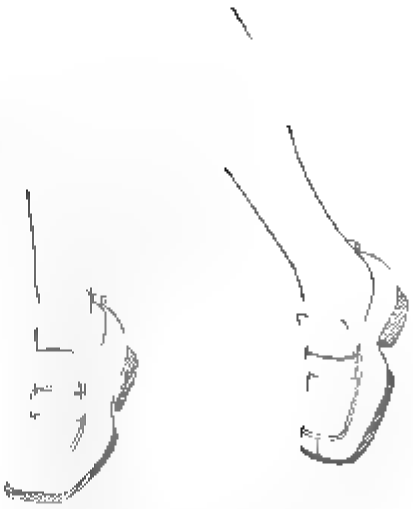
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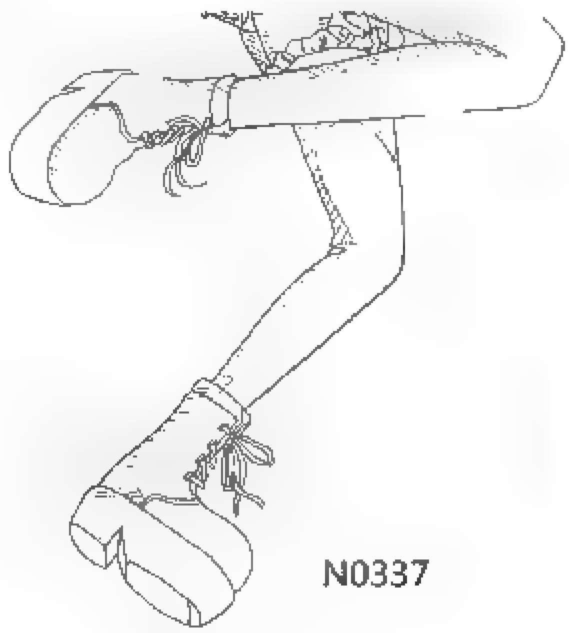
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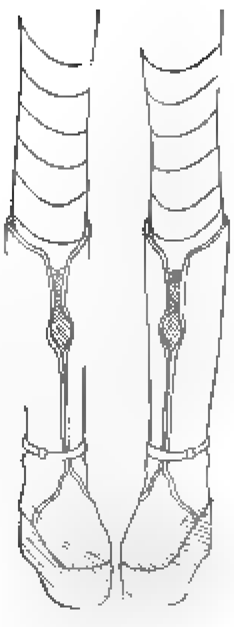
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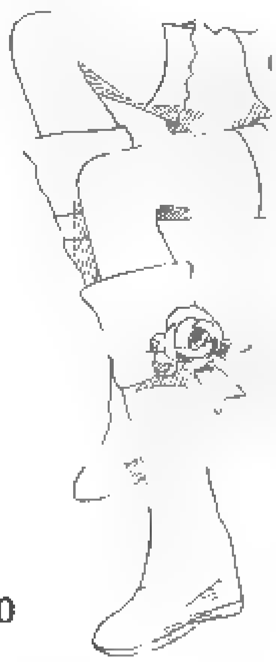
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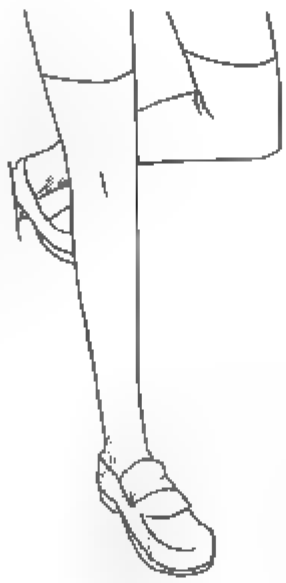


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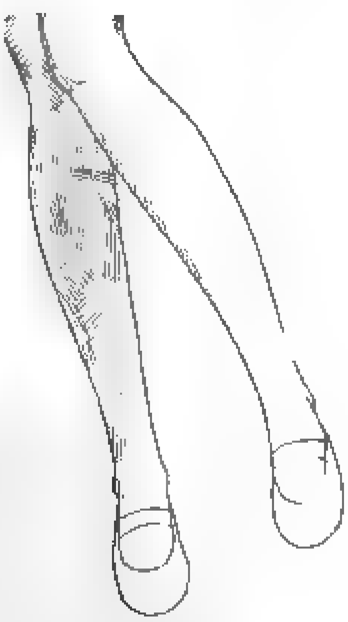
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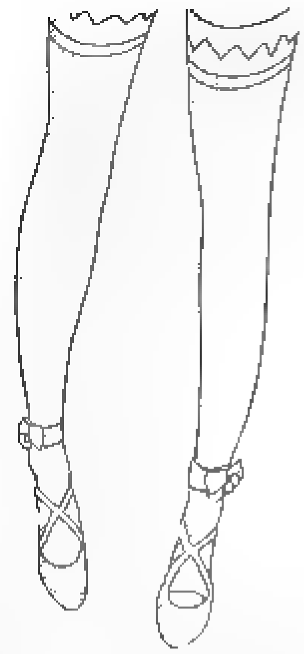
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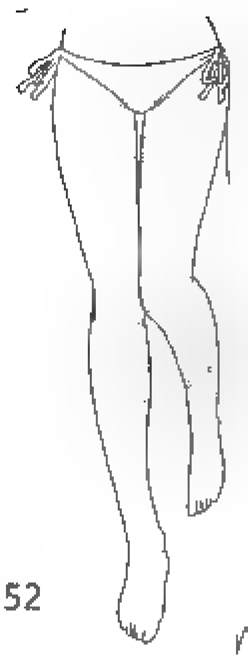
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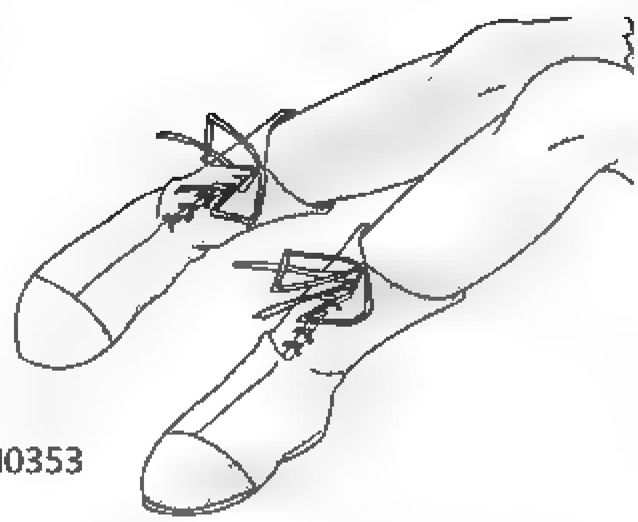
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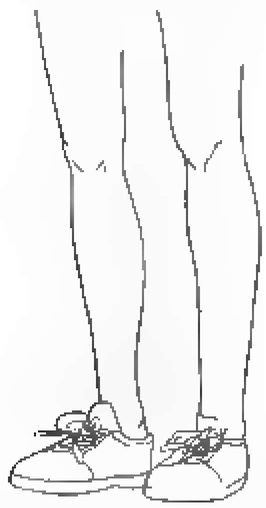
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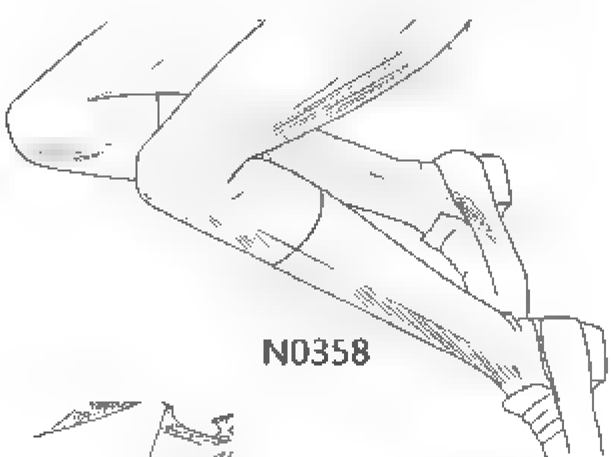
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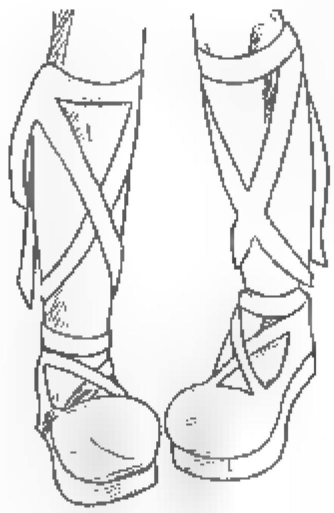
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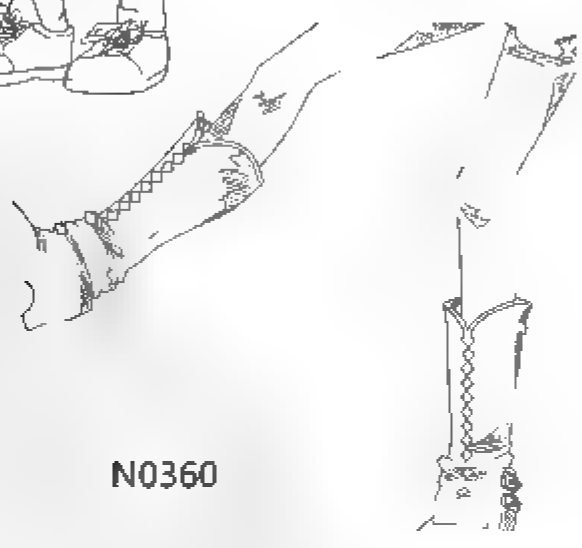
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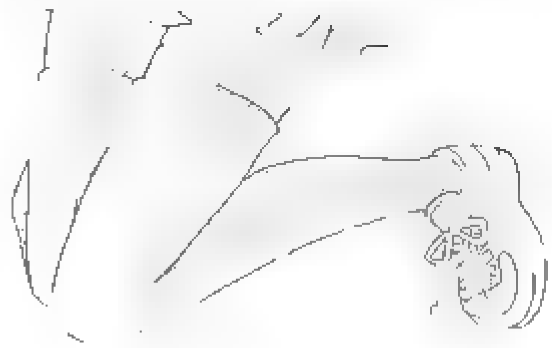
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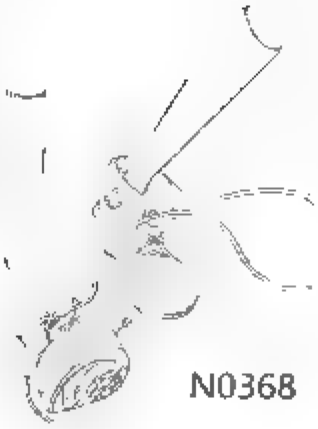
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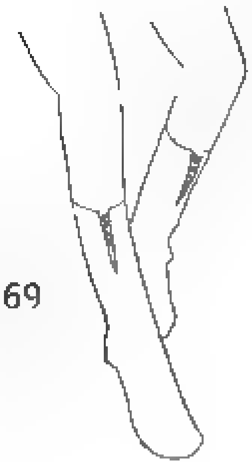
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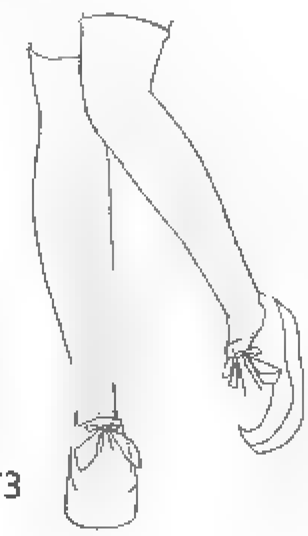
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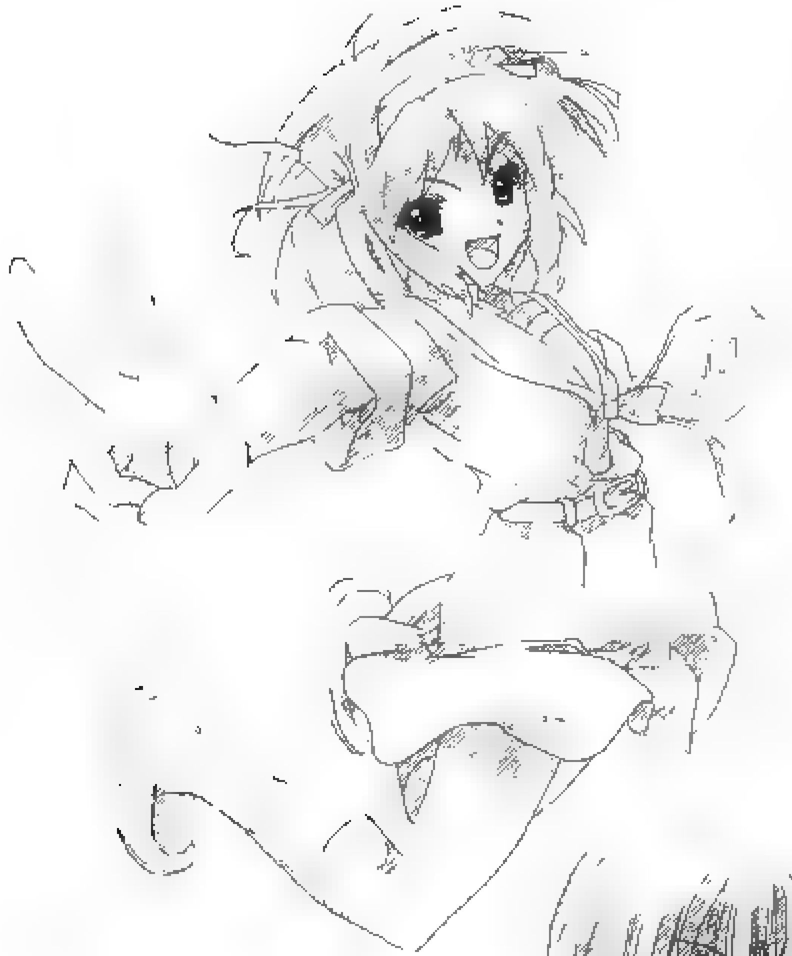
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# 躯干动作的表现

## Torso movement performance

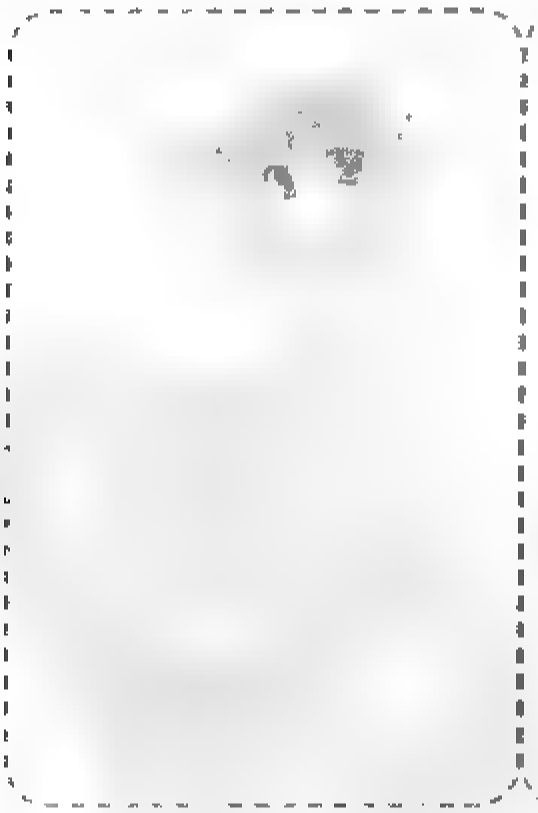
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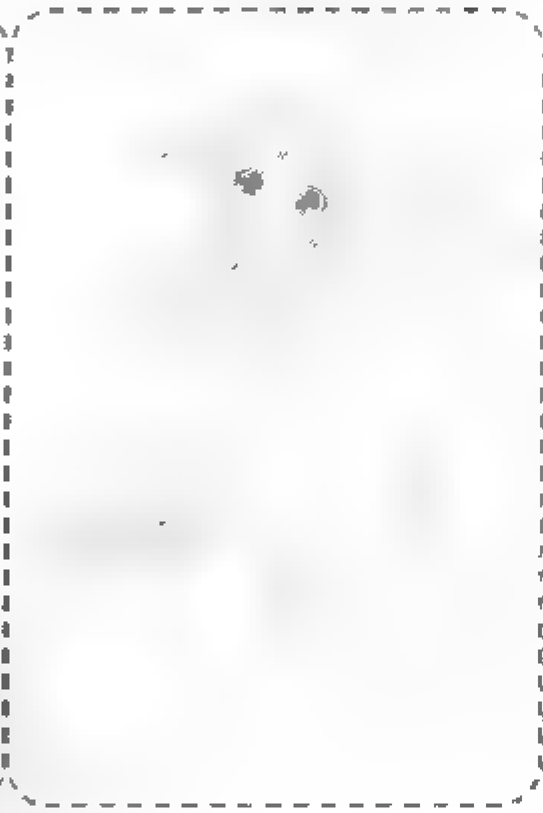
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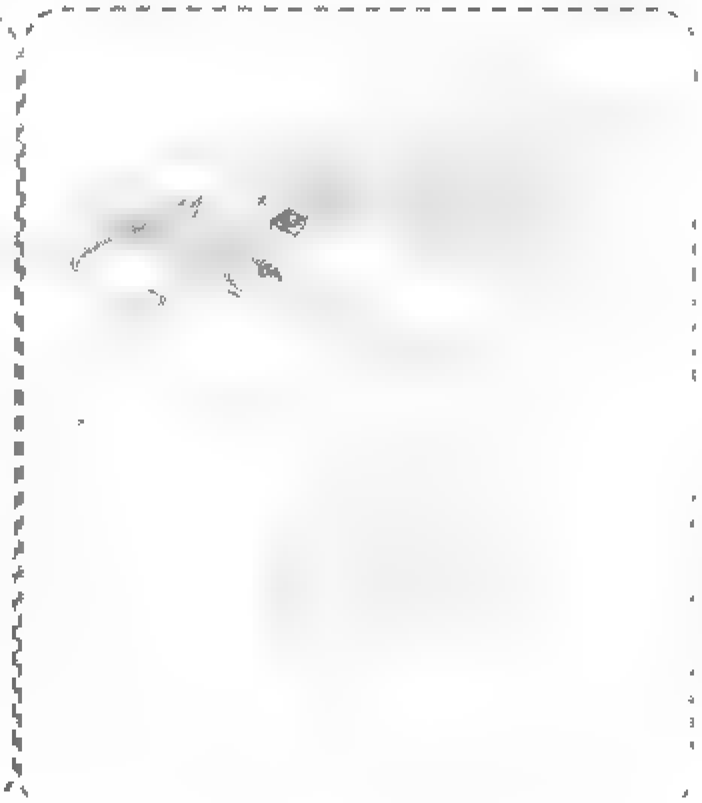
范例作品编号：N0380 N0754

内容要点：通过躯干的扭转达到想要的动作状态，本章中通过展示静态和动态两种状态下的各种动作，使读者对躯干动作的表现有所了解，从而能够掌握基本的绘制技巧。









# 静态动作的绘制技法




当角色处于正背面的站姿时，如果扭转上半身，正面身体的中心线全部展现出来就会显得不自然。

这种动作的处理方法是，头部扭转幅度 < 肩部扭转幅度 > 胯部扭转幅度。

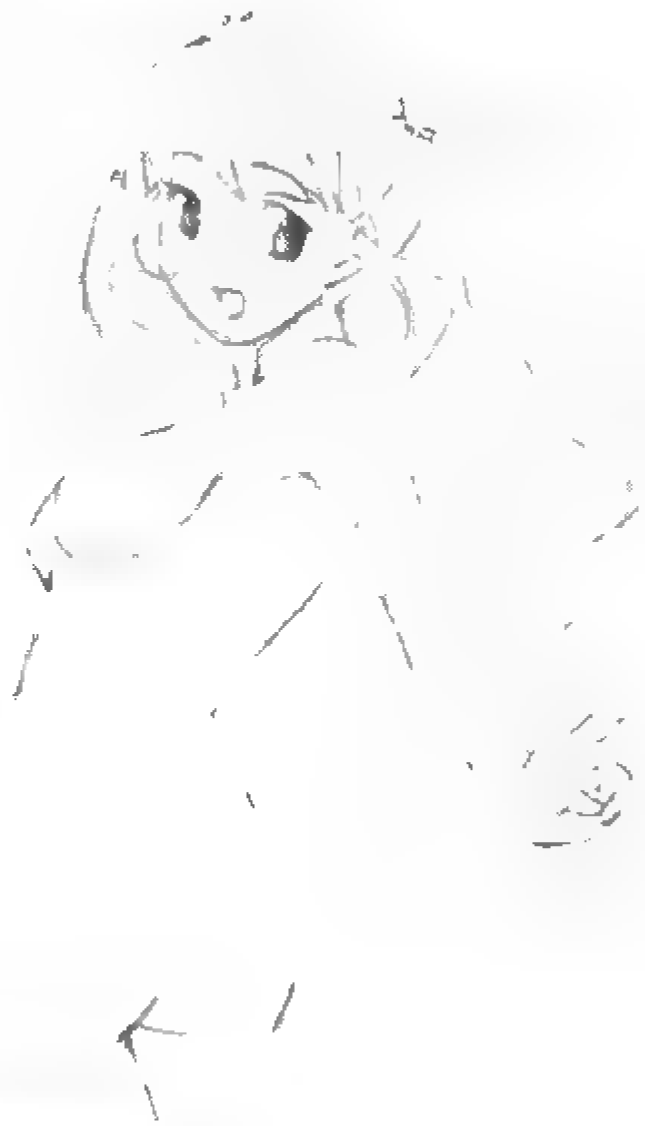
腰部的扭转是人物自身力中最重要的部分，腰部在全身运动中都有或多或少的变化。

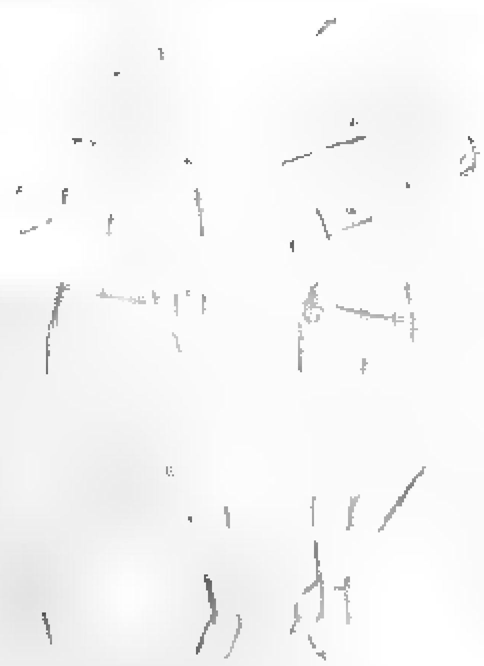
腰部运动大体可以分为两种，即“拉伸”和“压缩”，这两种运动使得上身呈现不同的角度变化。



通过肋线找出身体侧面，通过后背中心线找准背面，以肋线和背面中心线为参考，注意扭转不能显得不自然。

如果身体扭转到可以看到肋线的方向，那么头部（脸）也可以扭转到比正侧面更大的角度。





改变上胸部和臀部区块的方向，要注意后背中心线和身体正面的中心线不能同时出现。

## 练一练



# 坐姿的绘制





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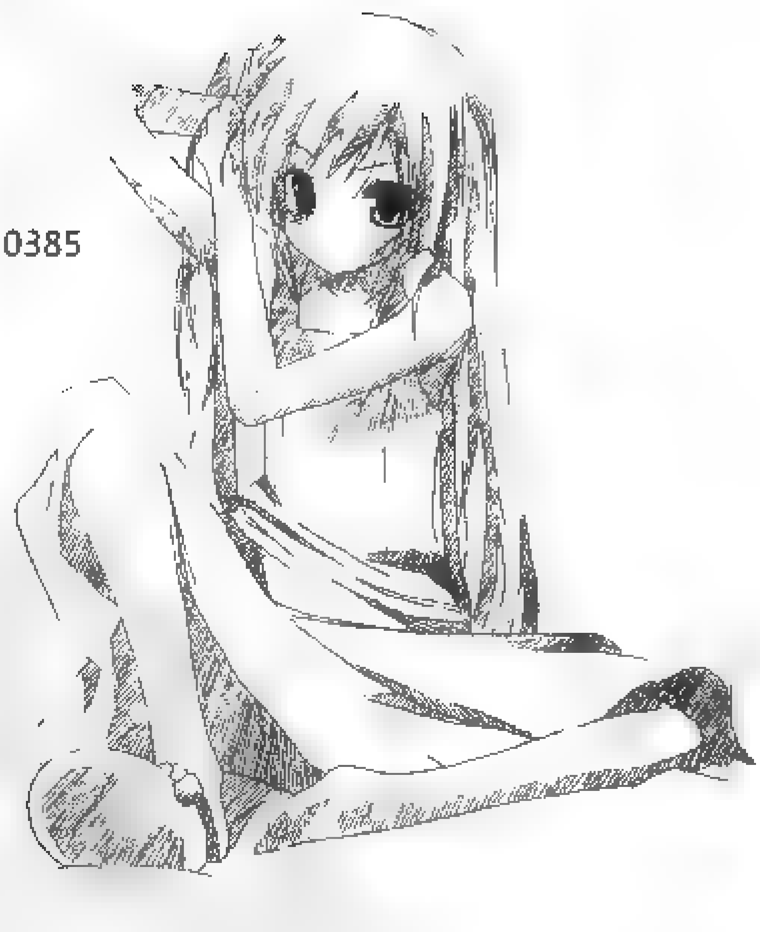
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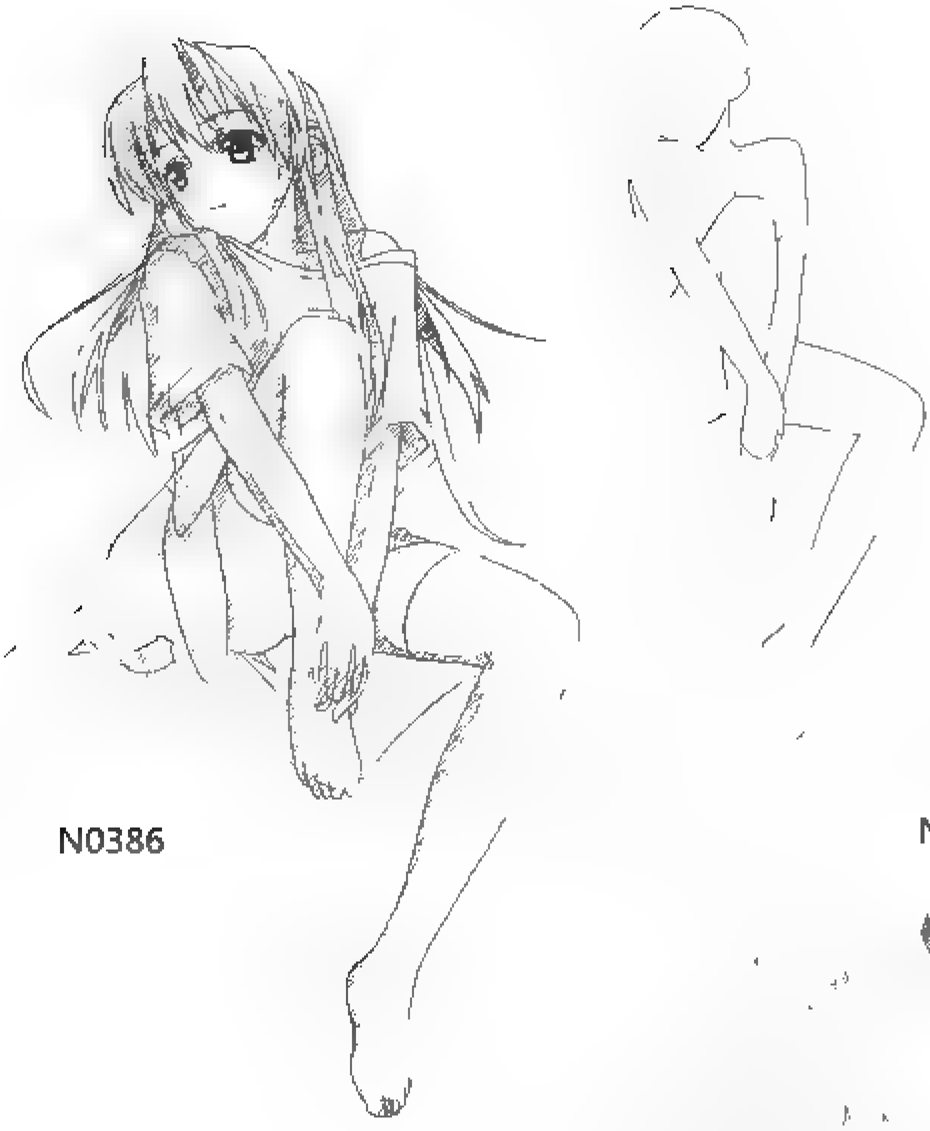




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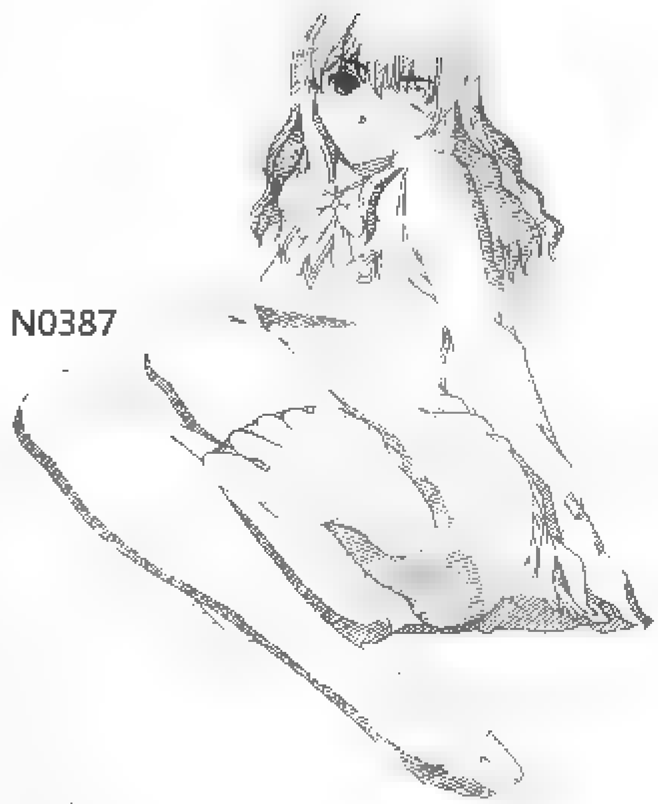
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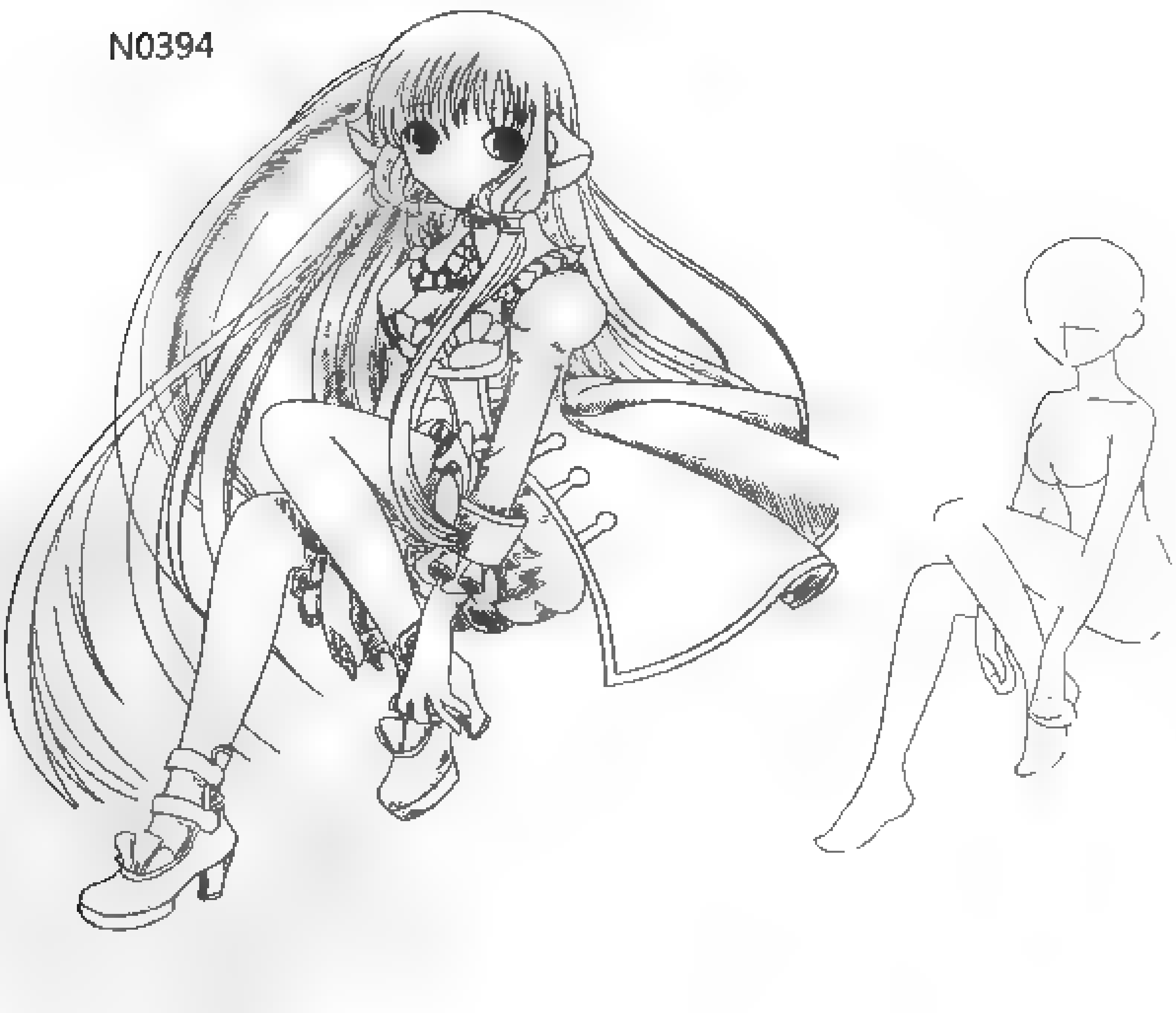
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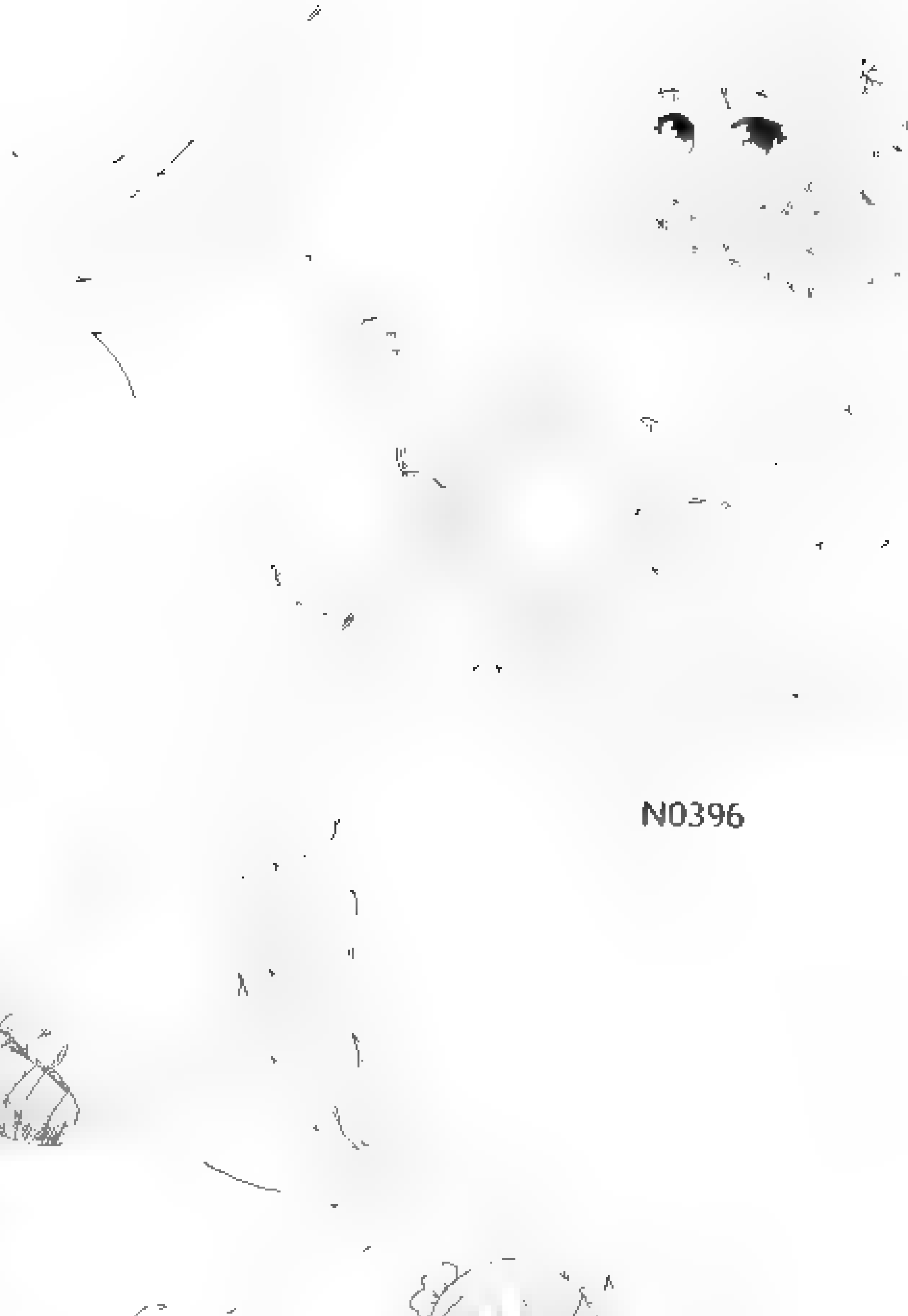
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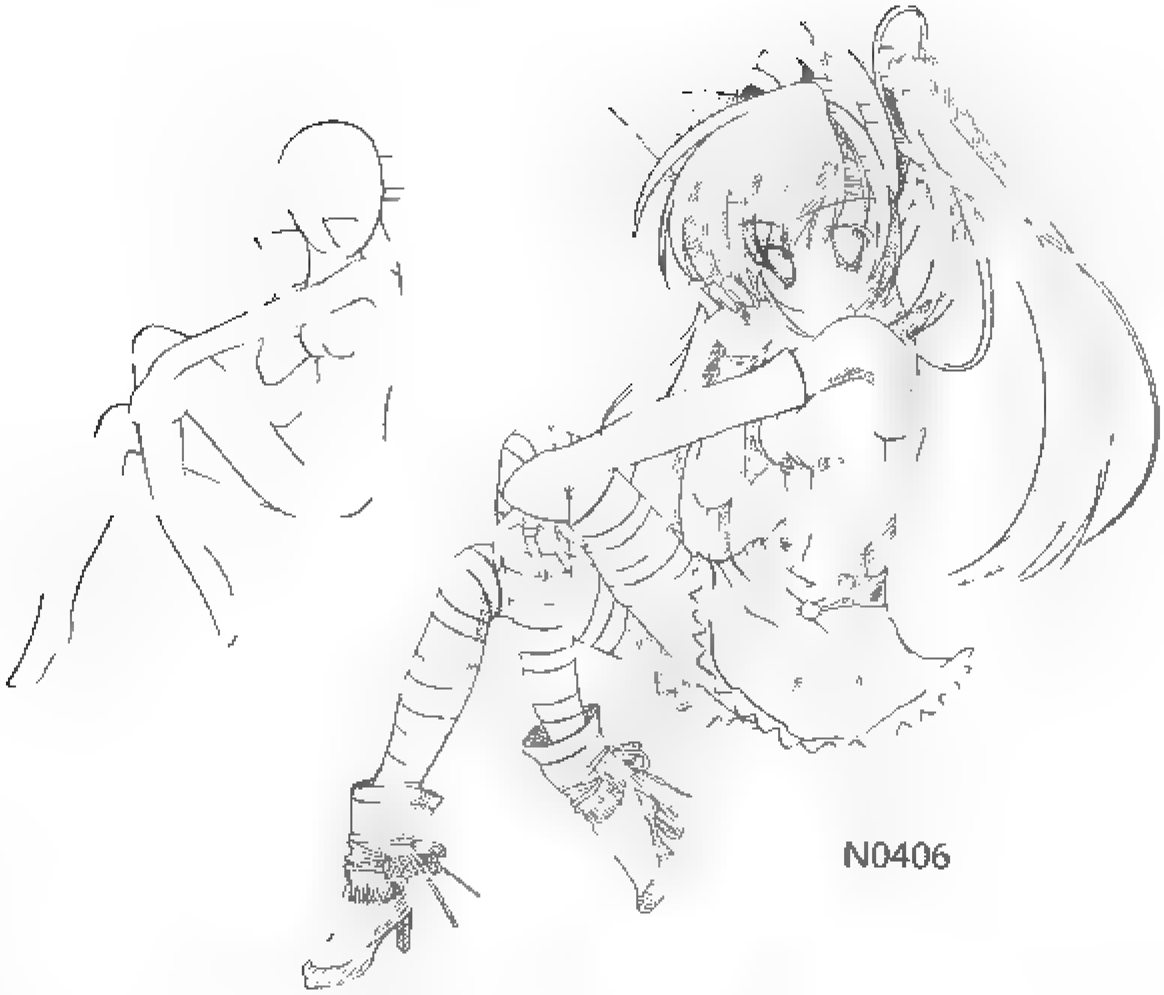
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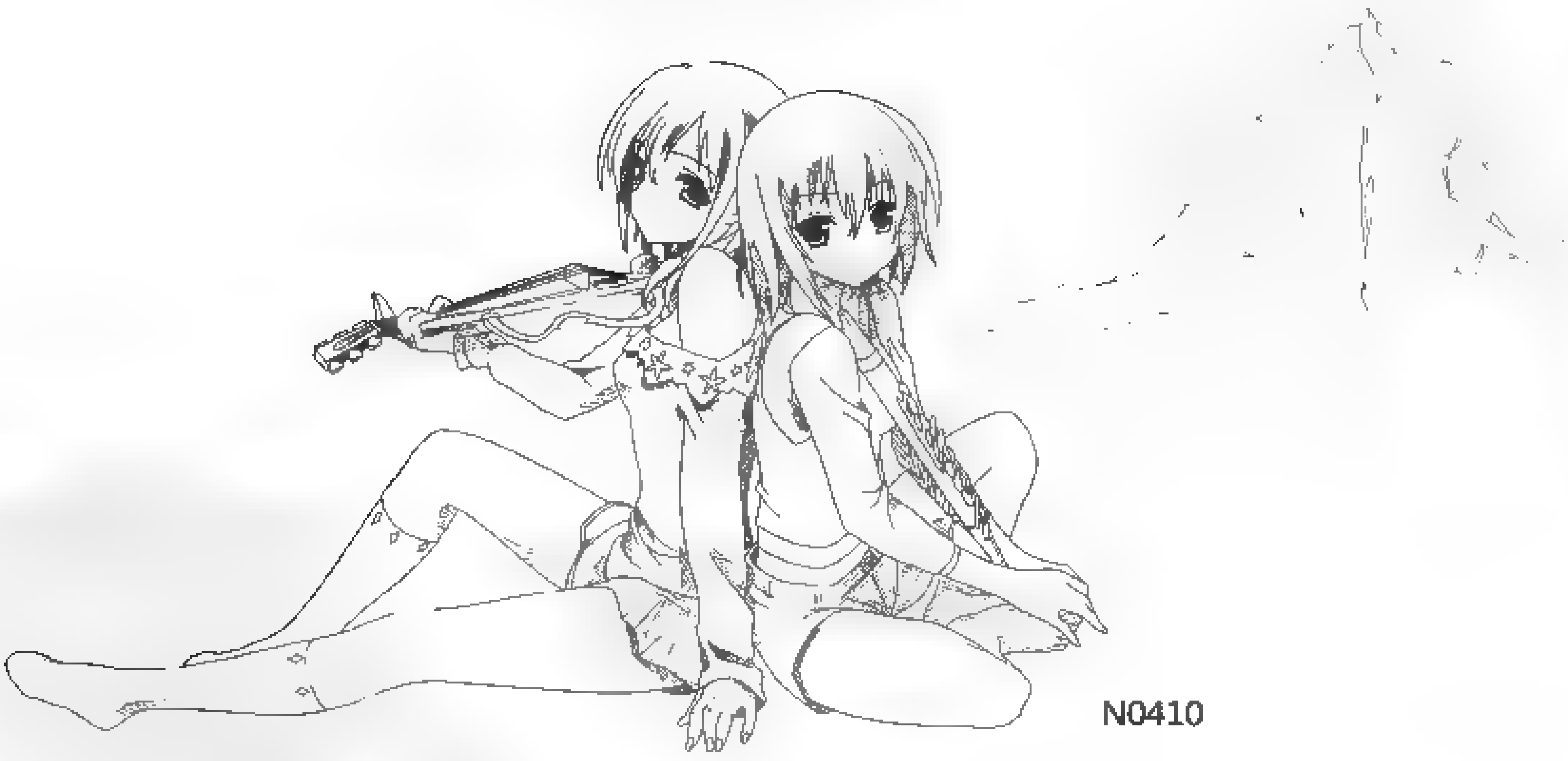
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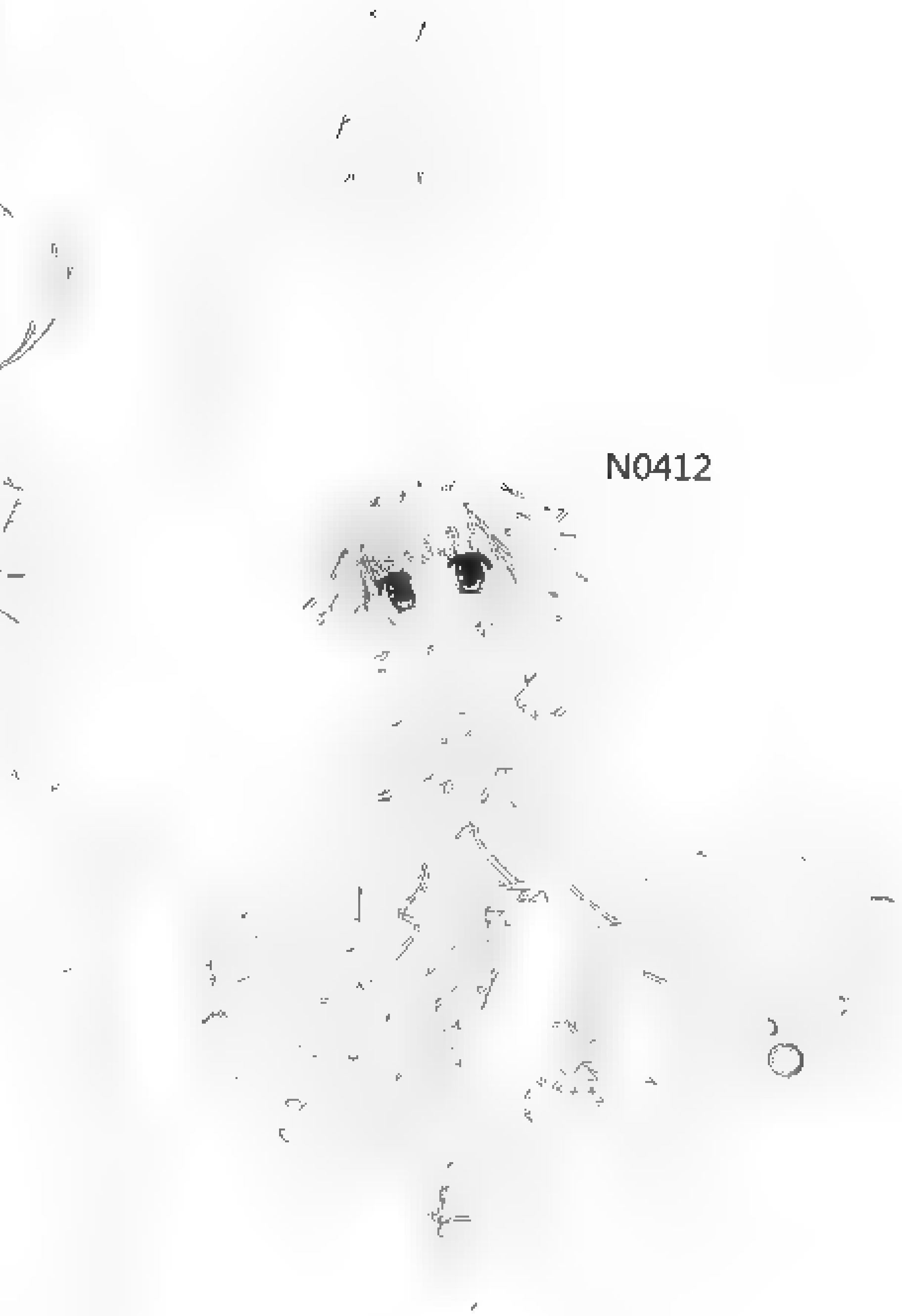


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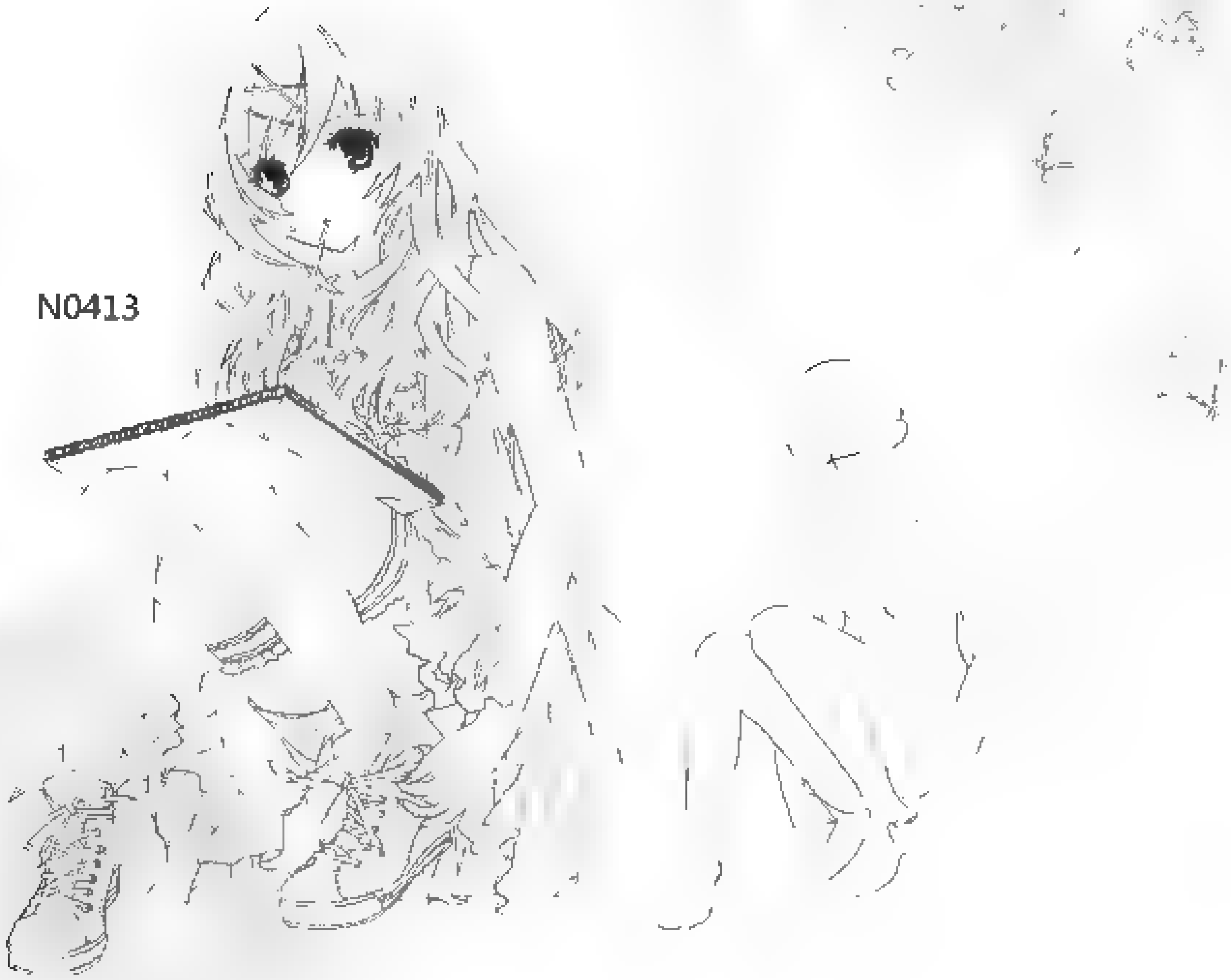
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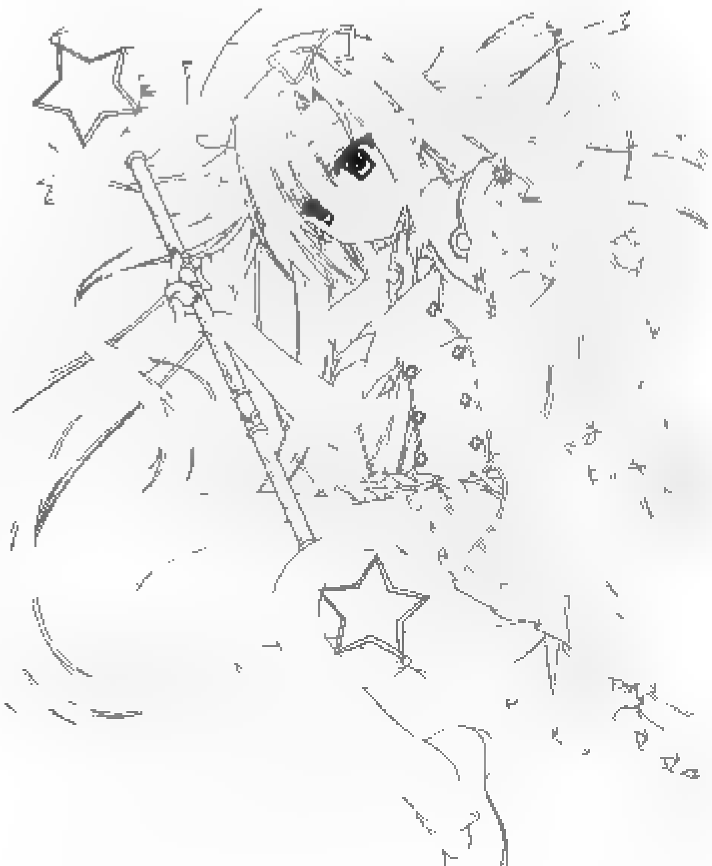
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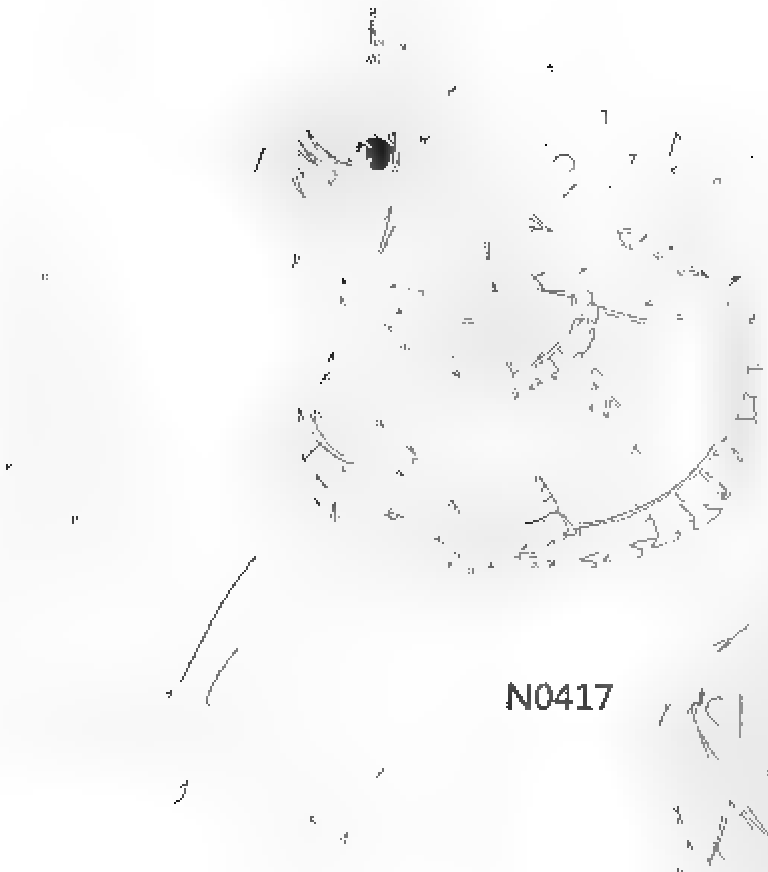


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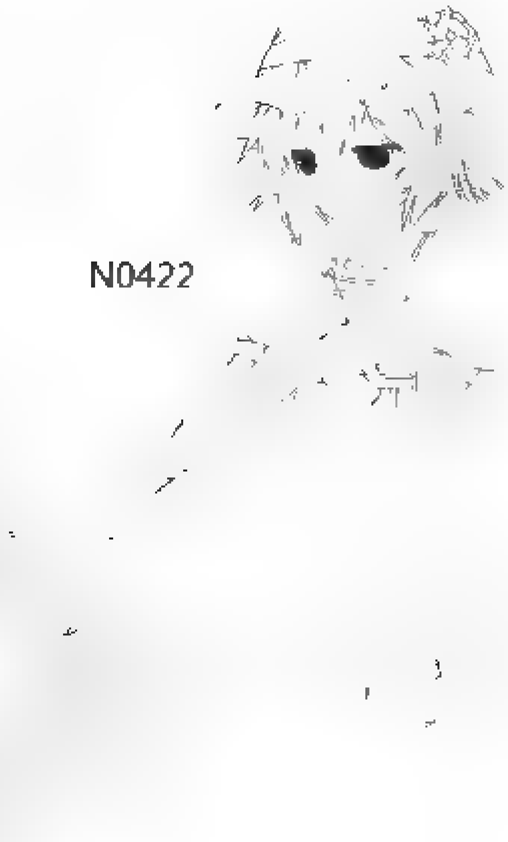
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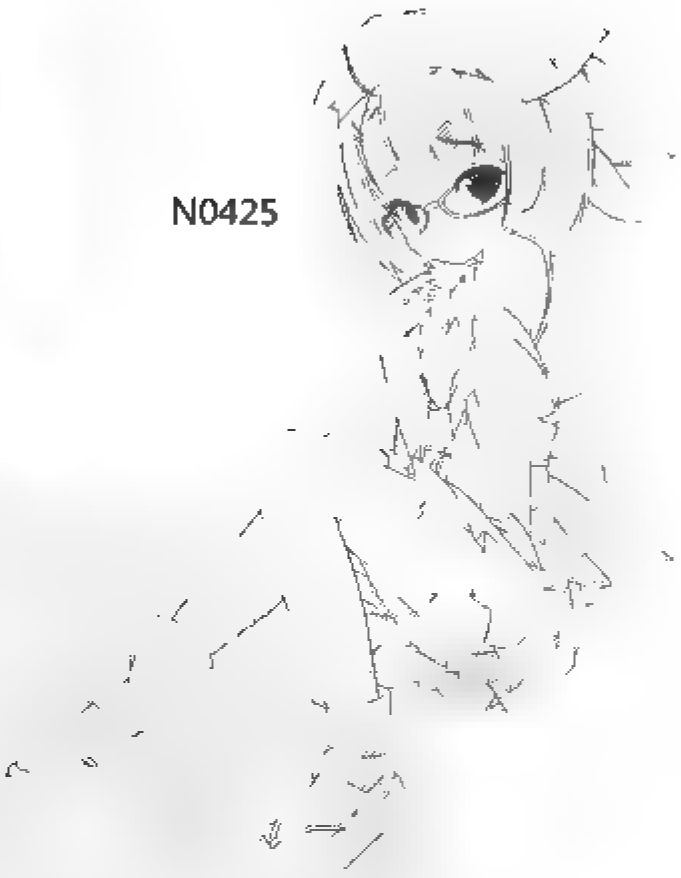


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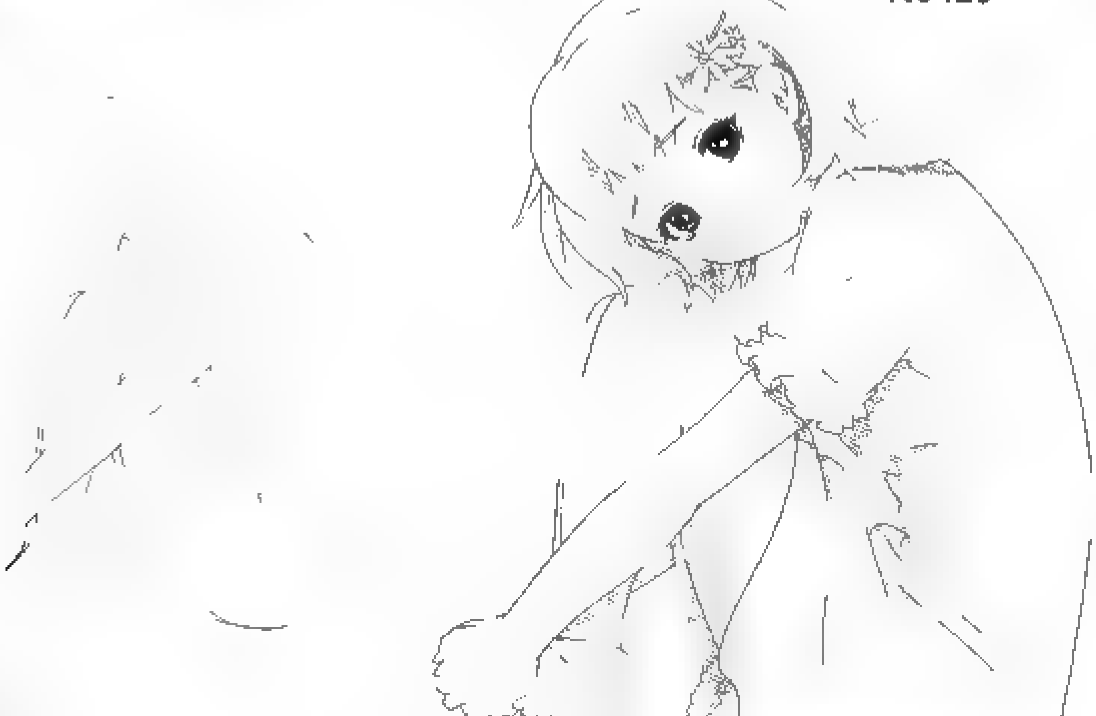
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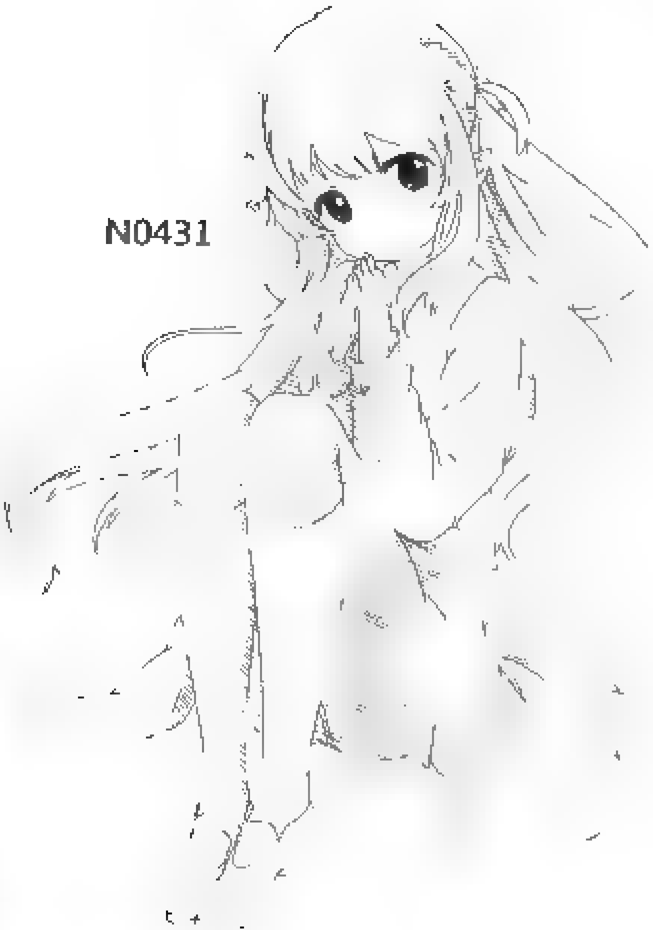


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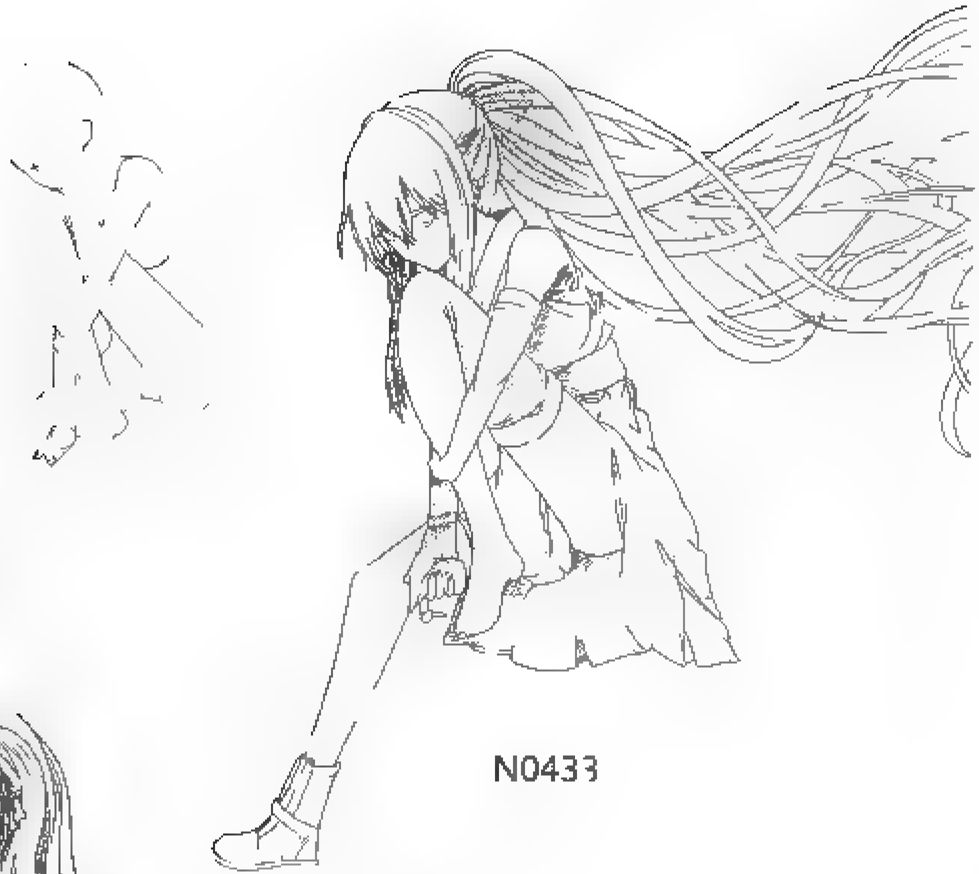
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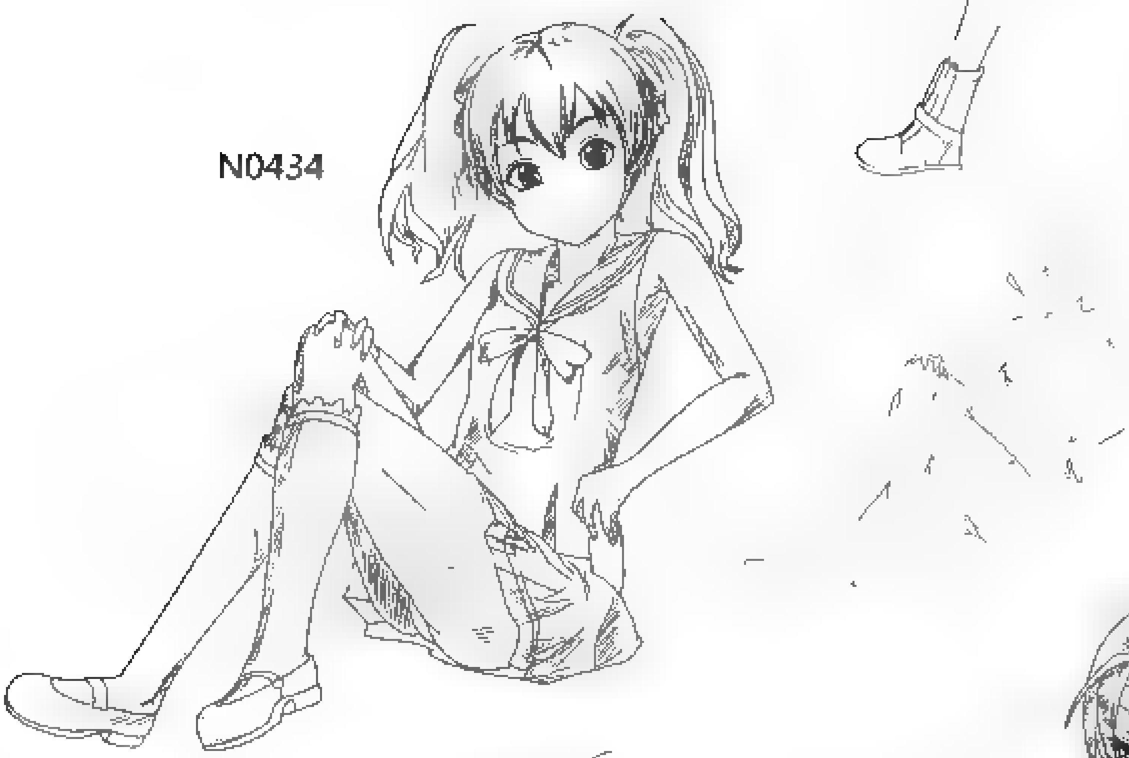
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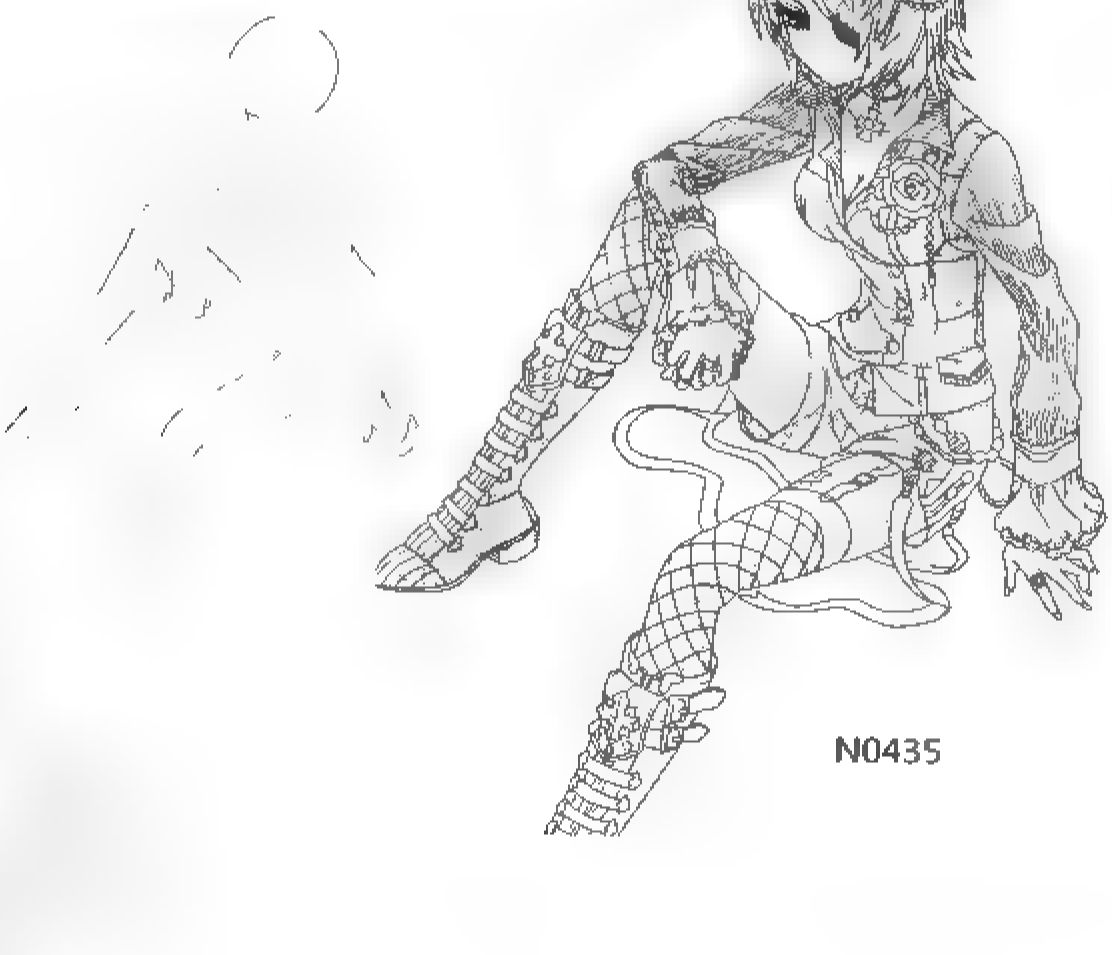
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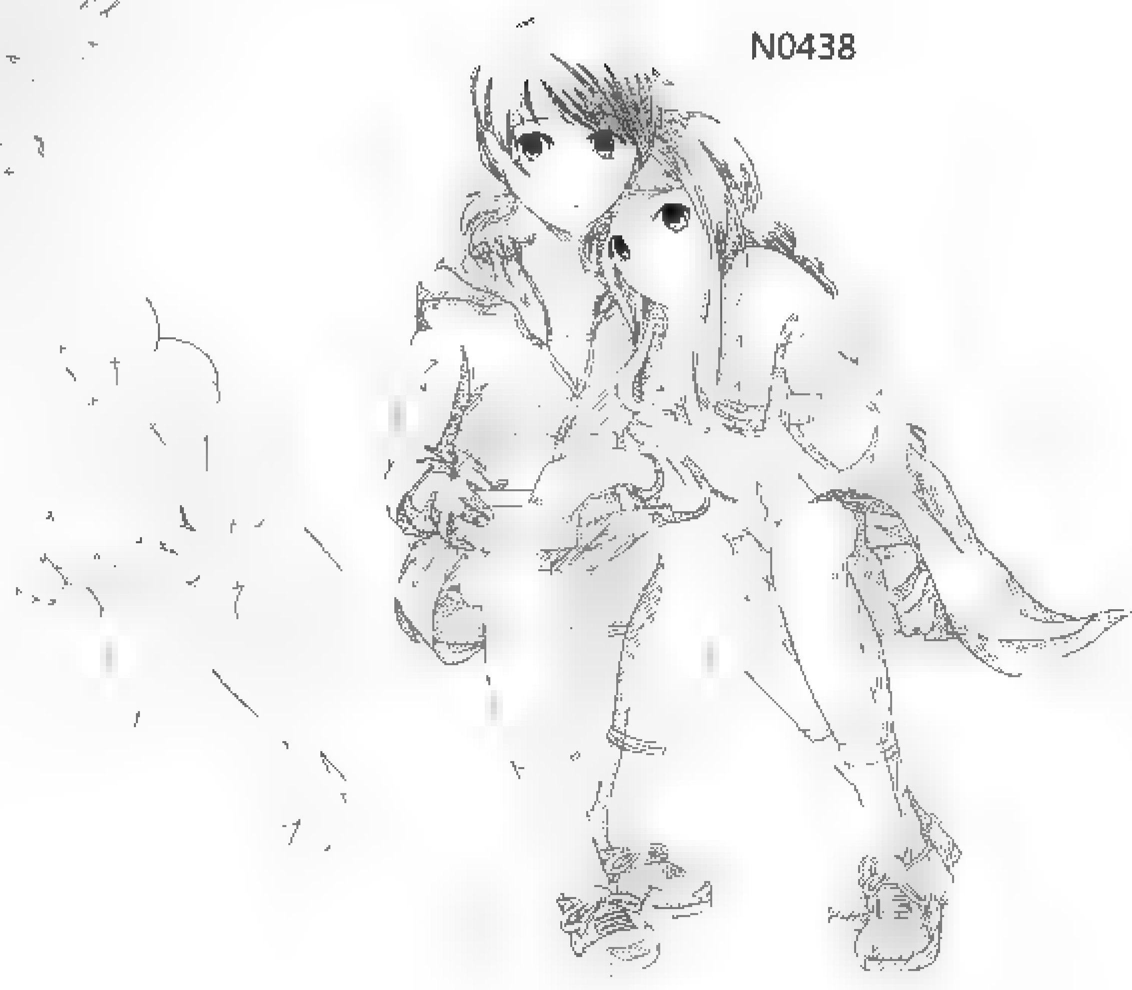
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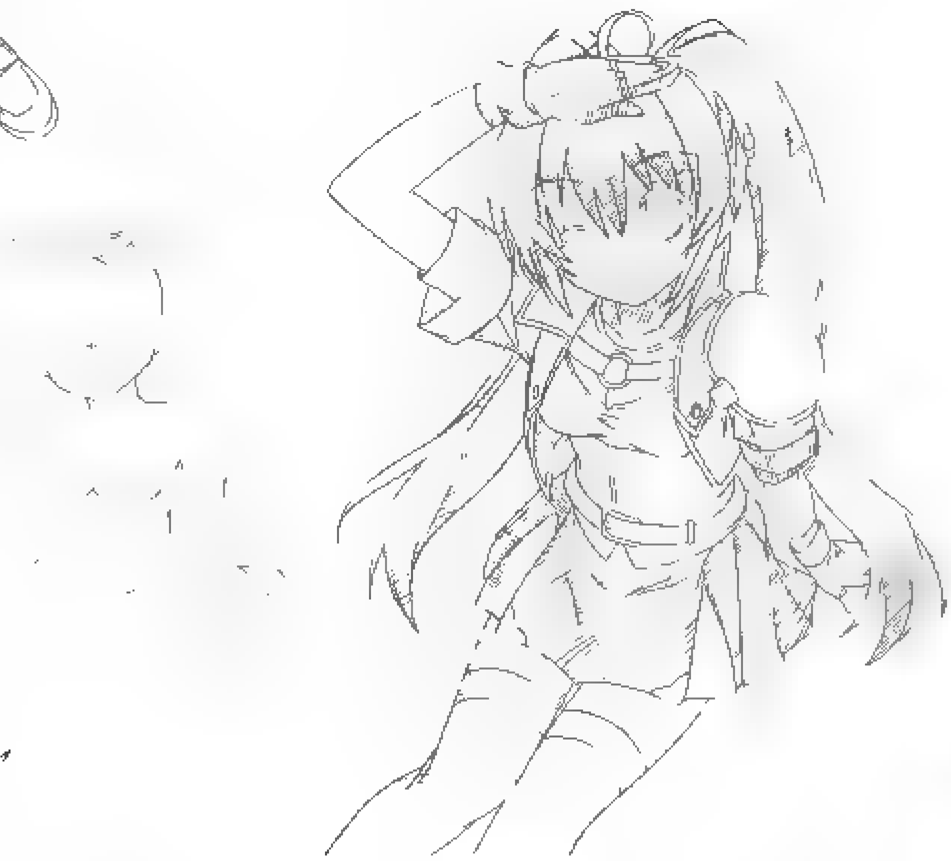
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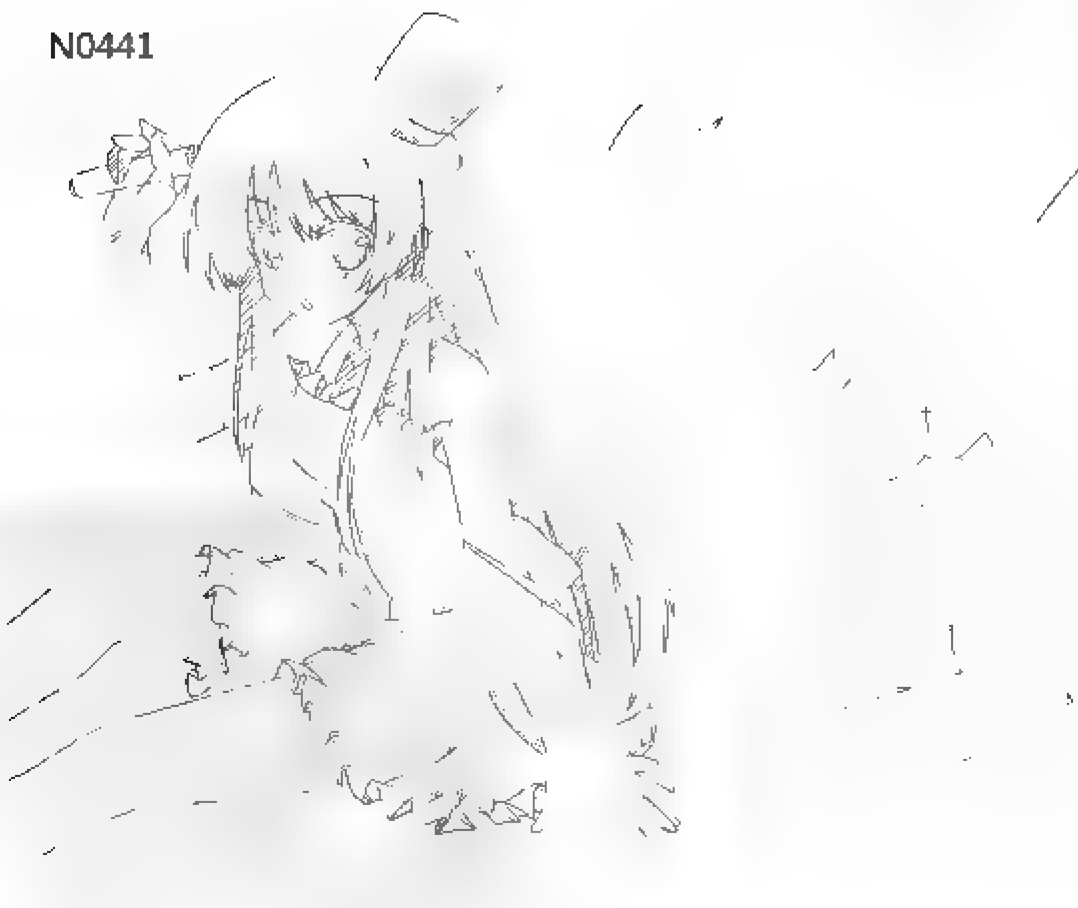


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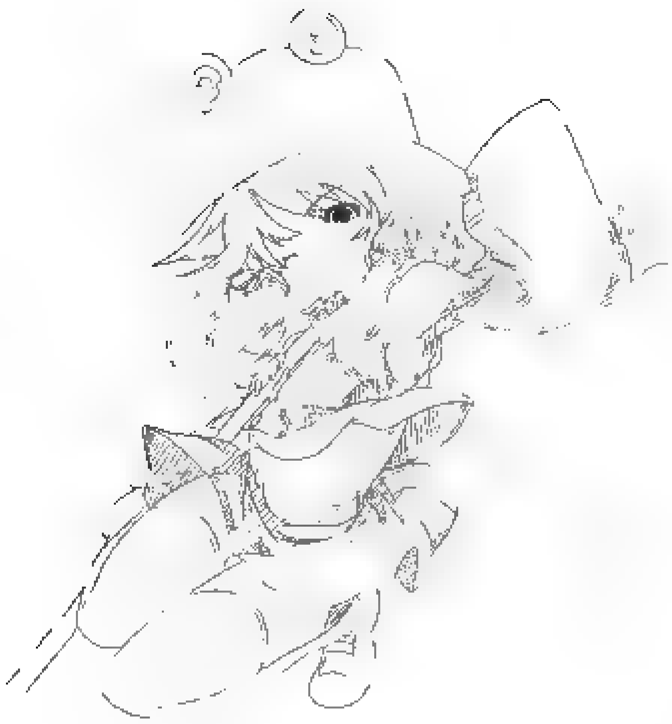


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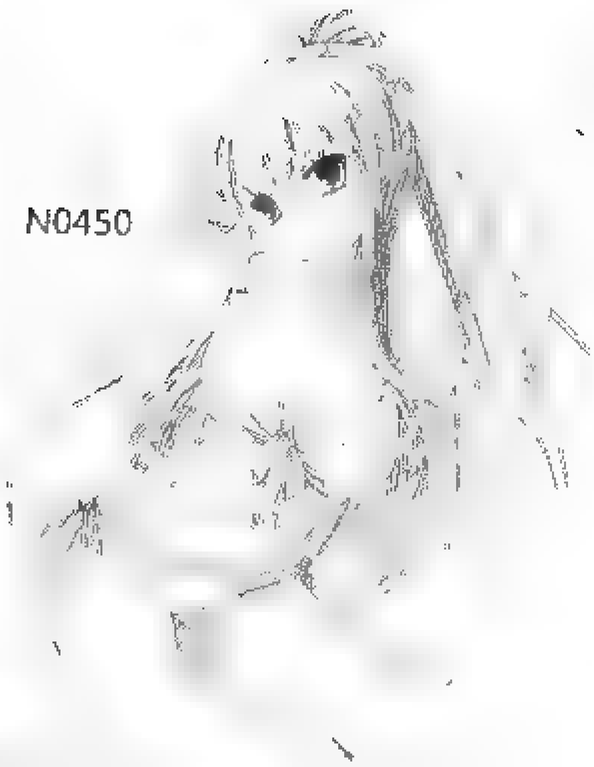
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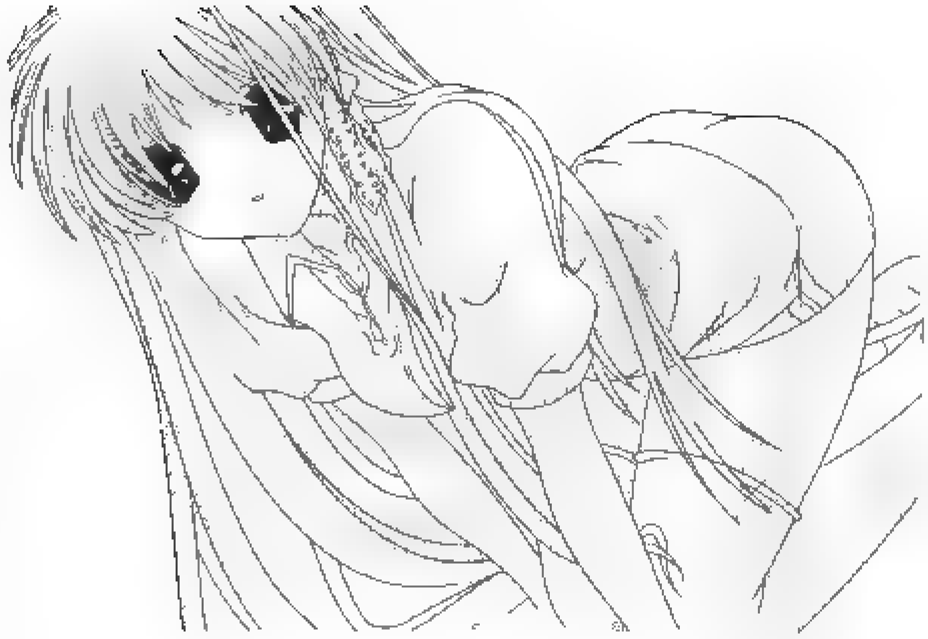
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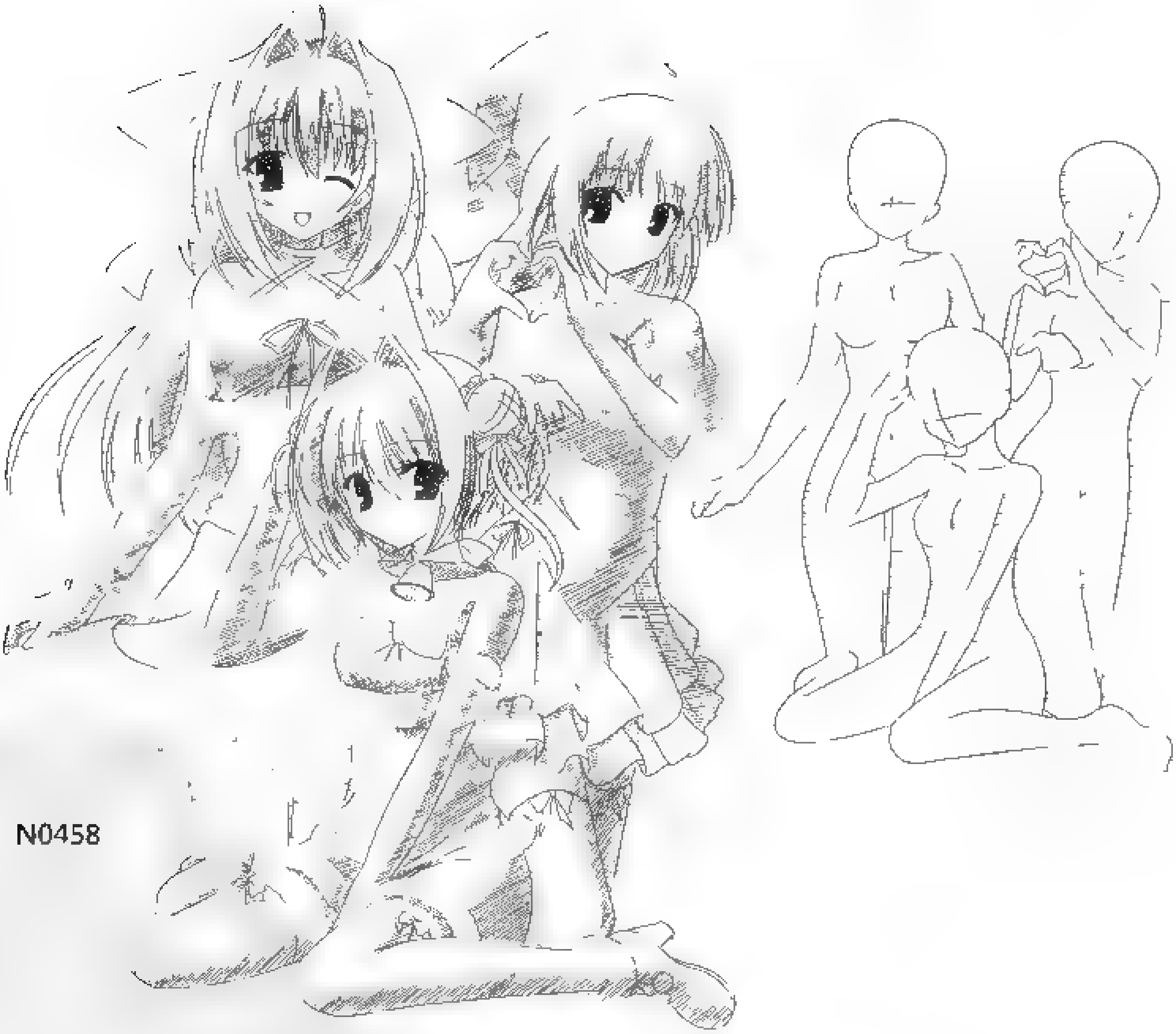
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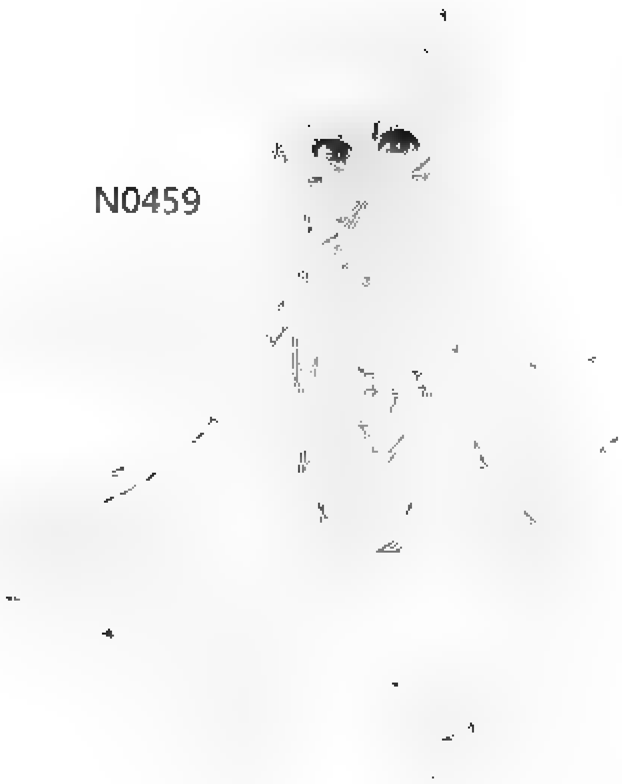




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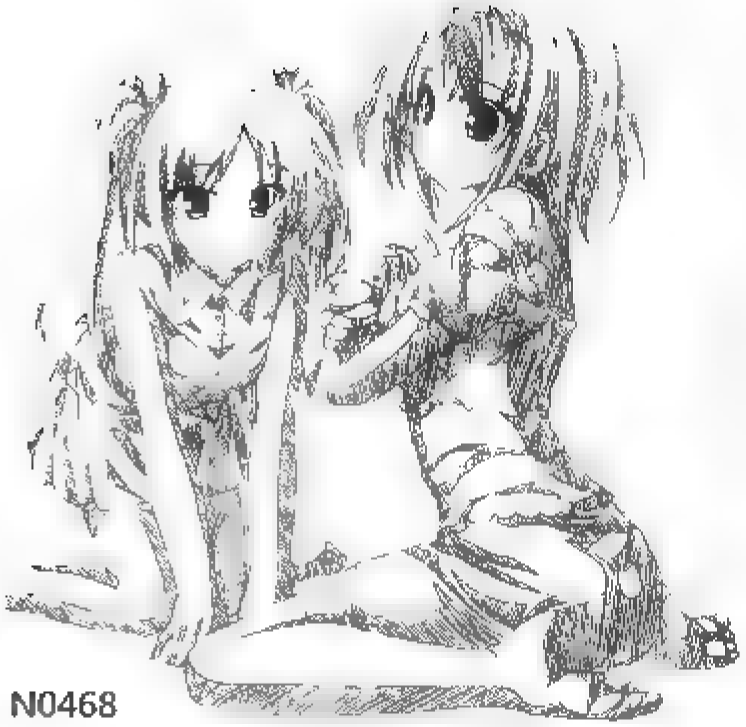


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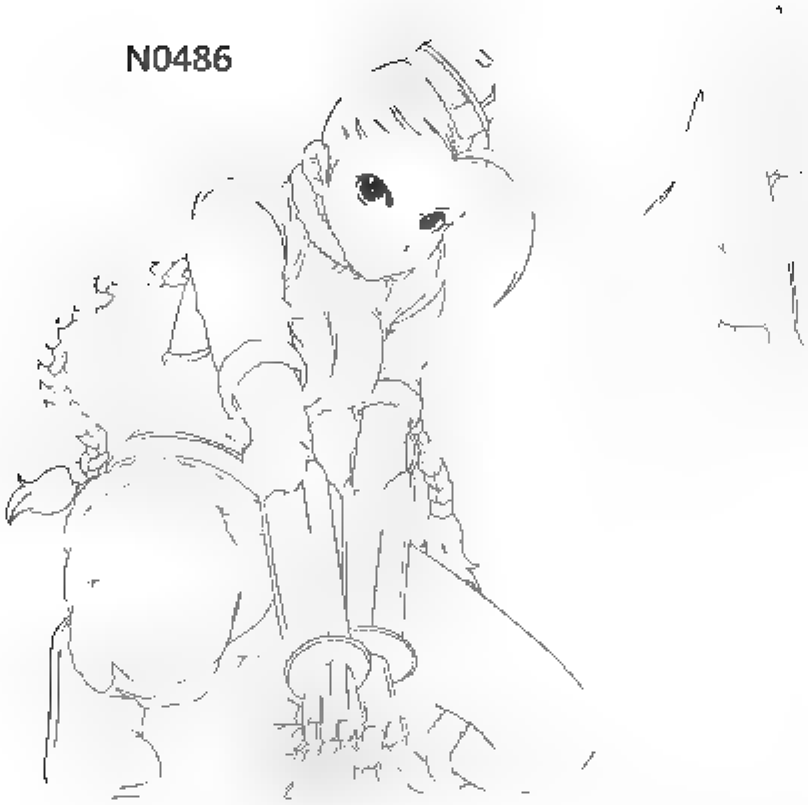


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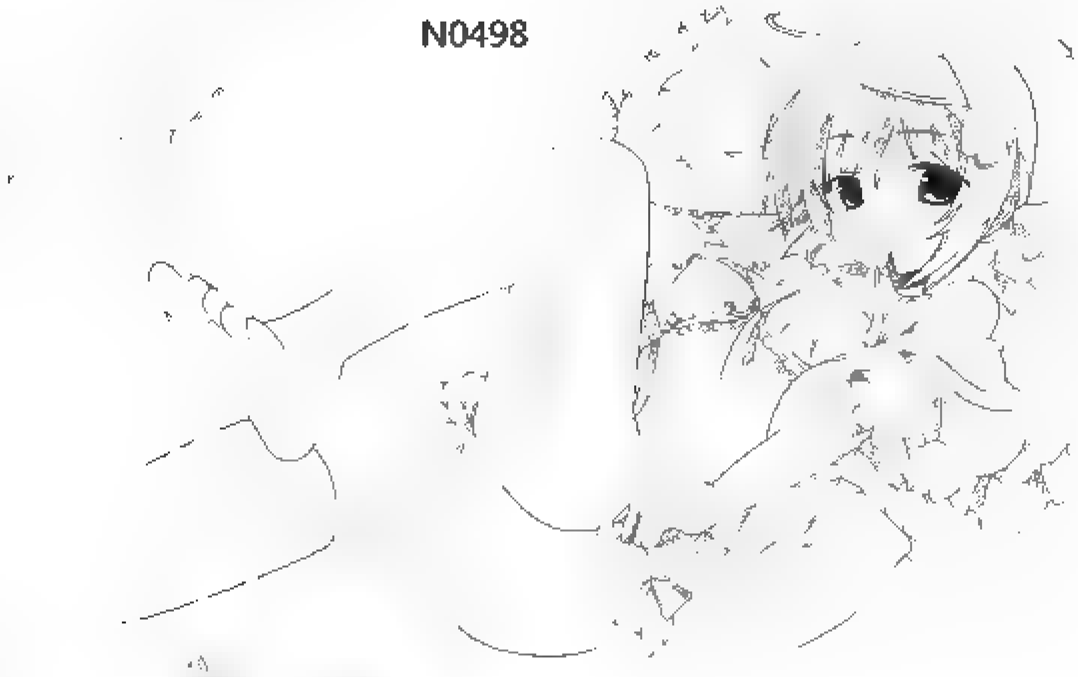


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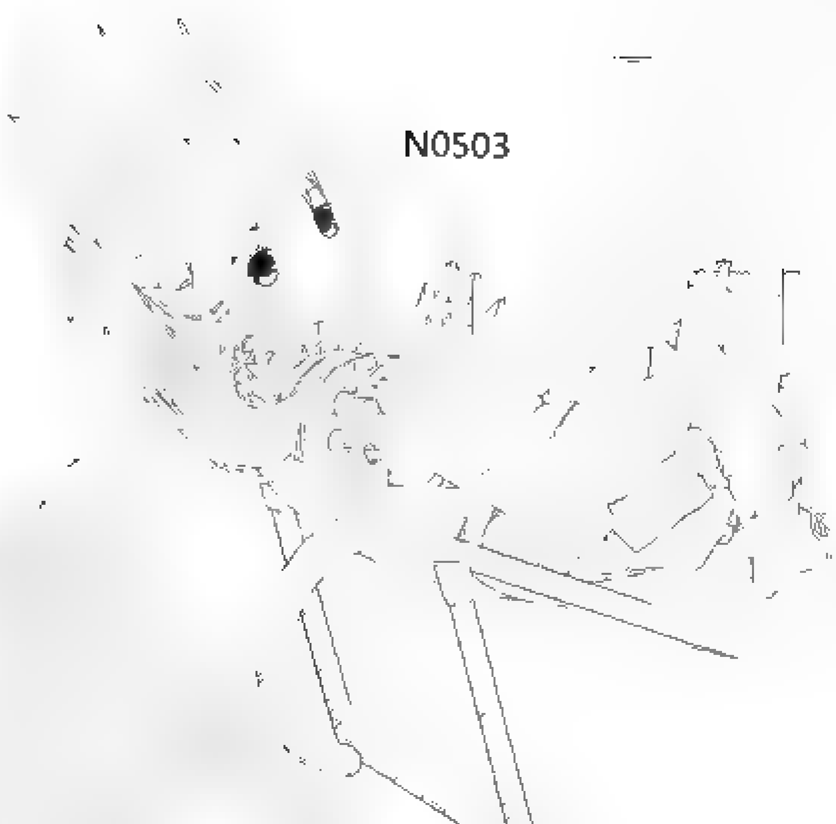




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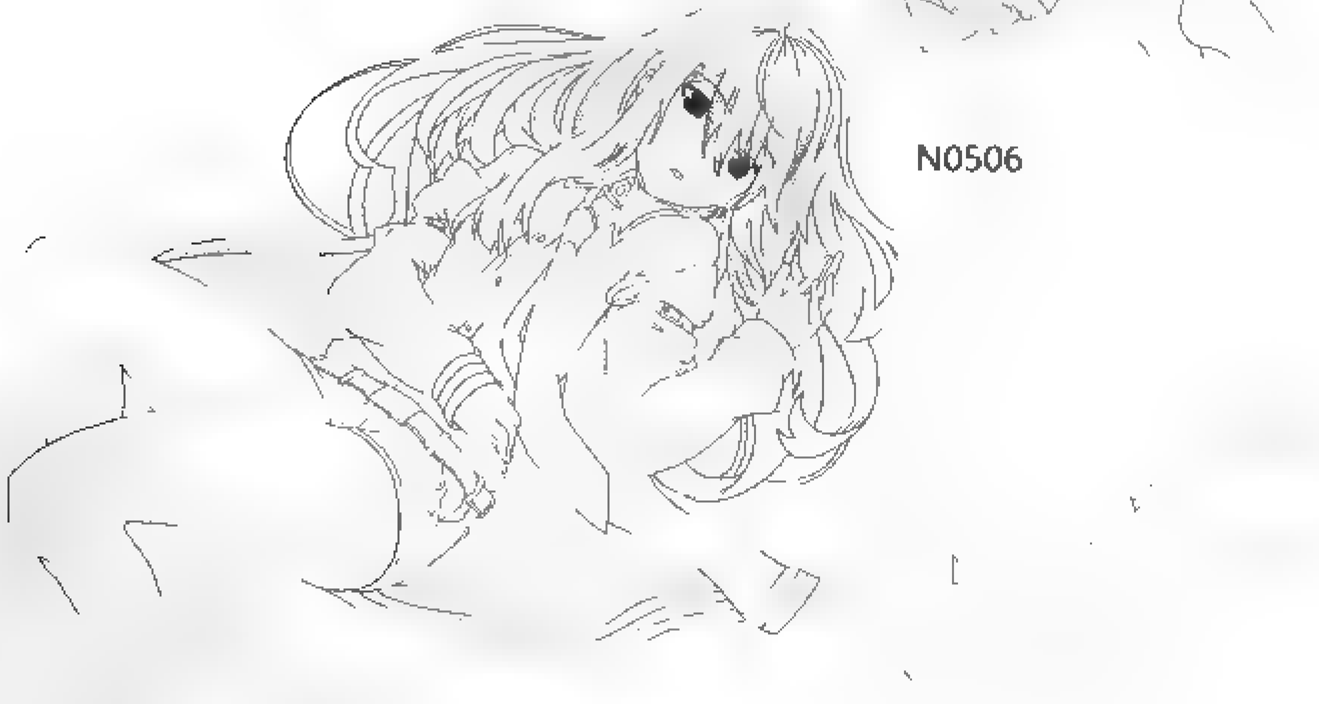
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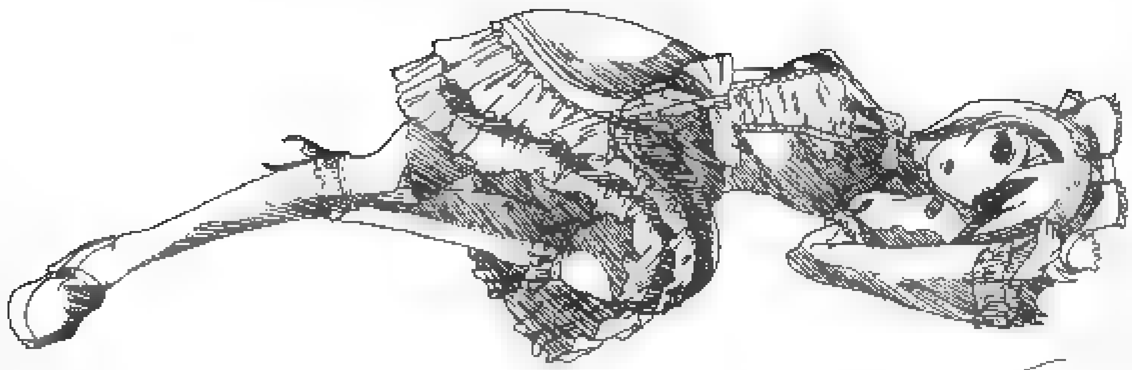
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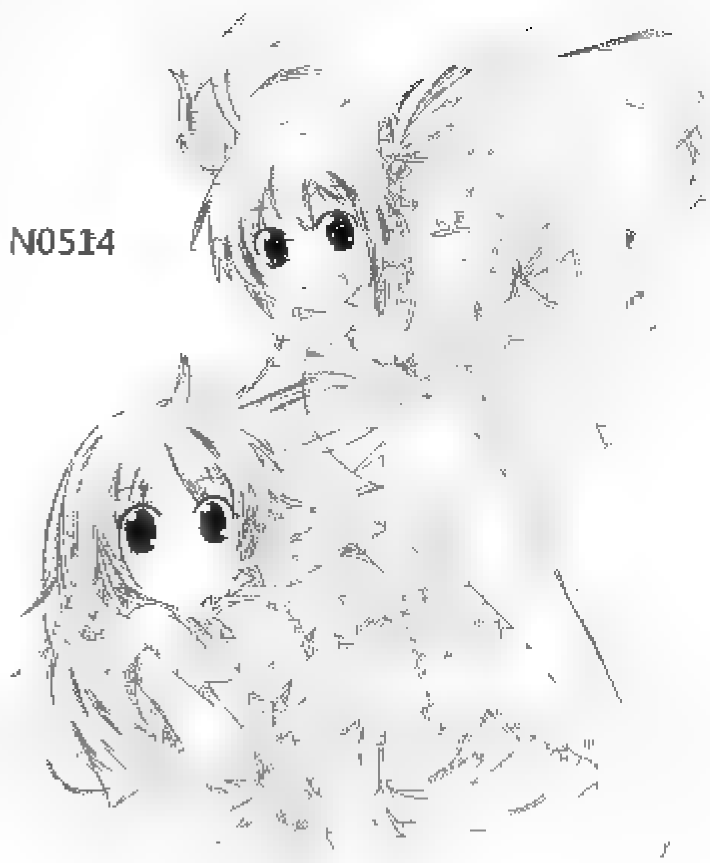
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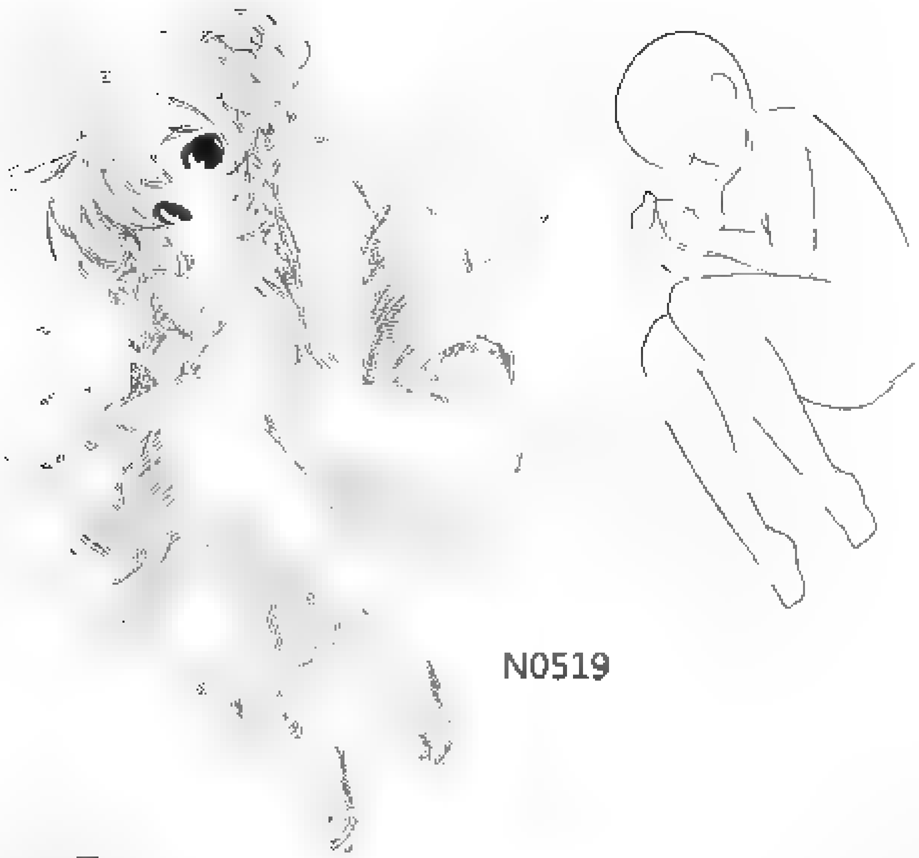




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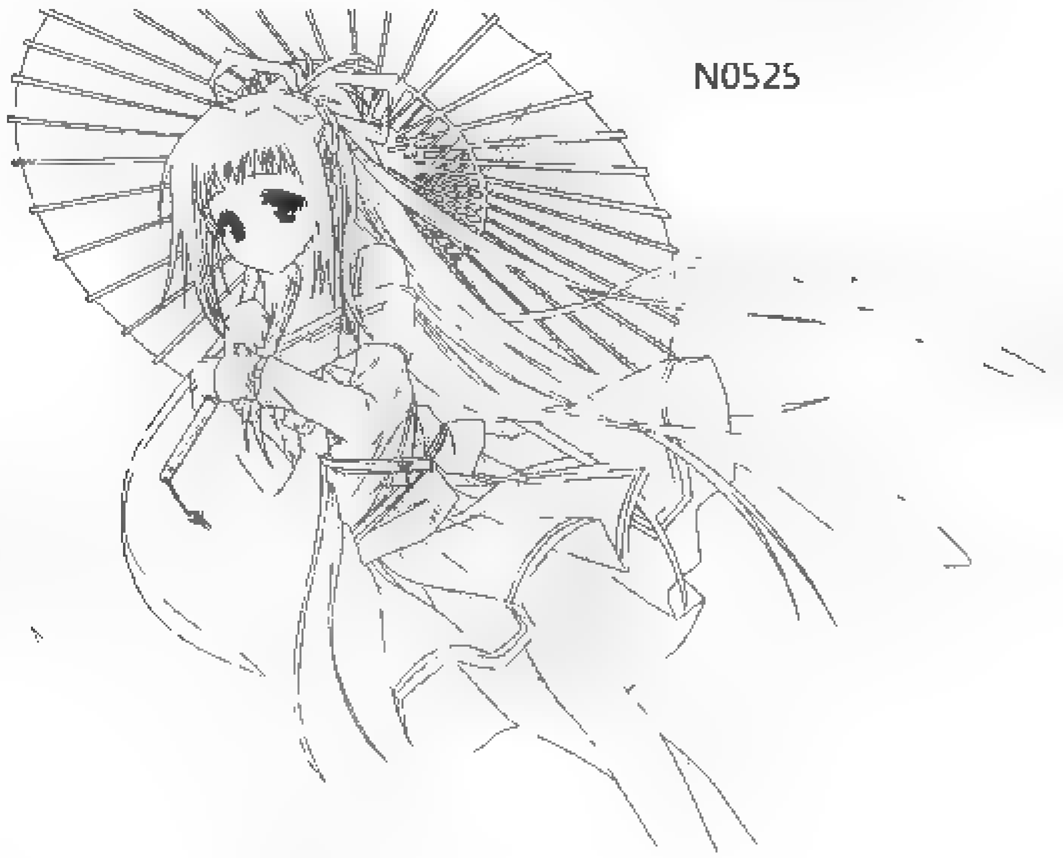


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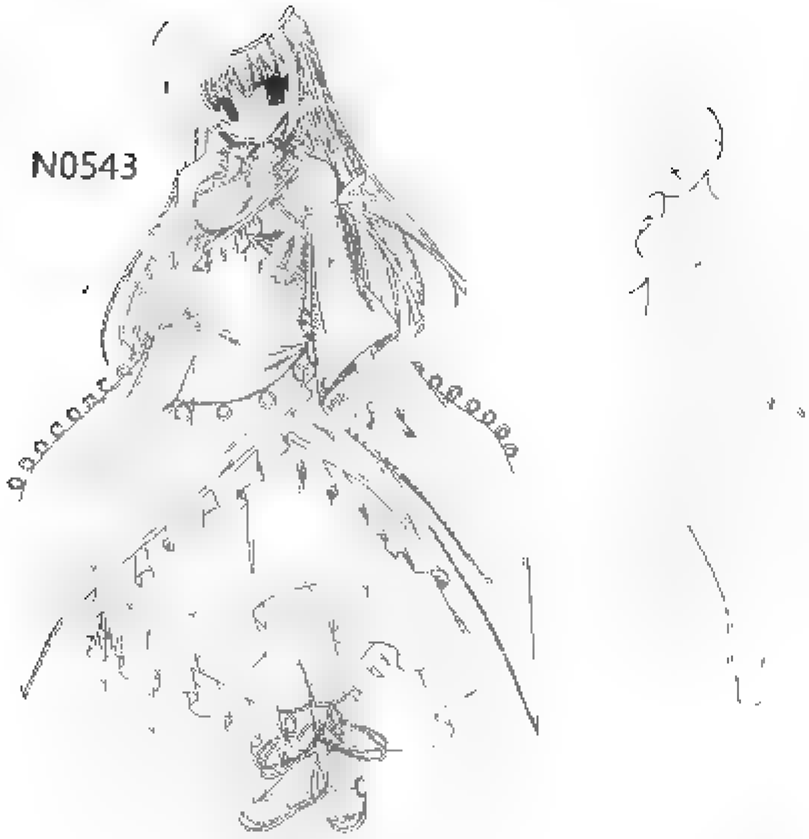
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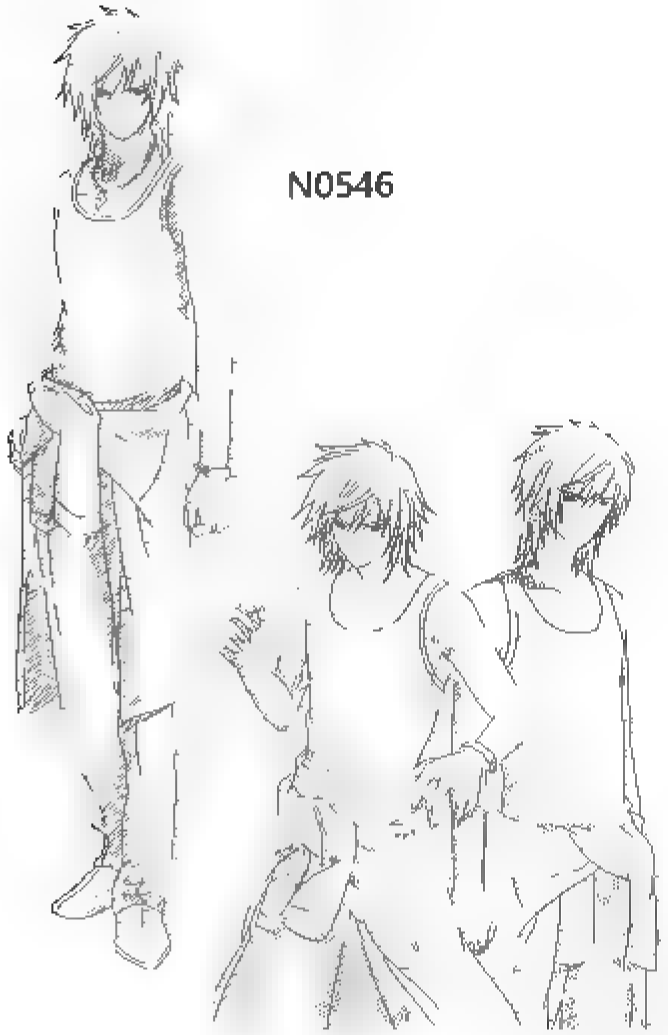


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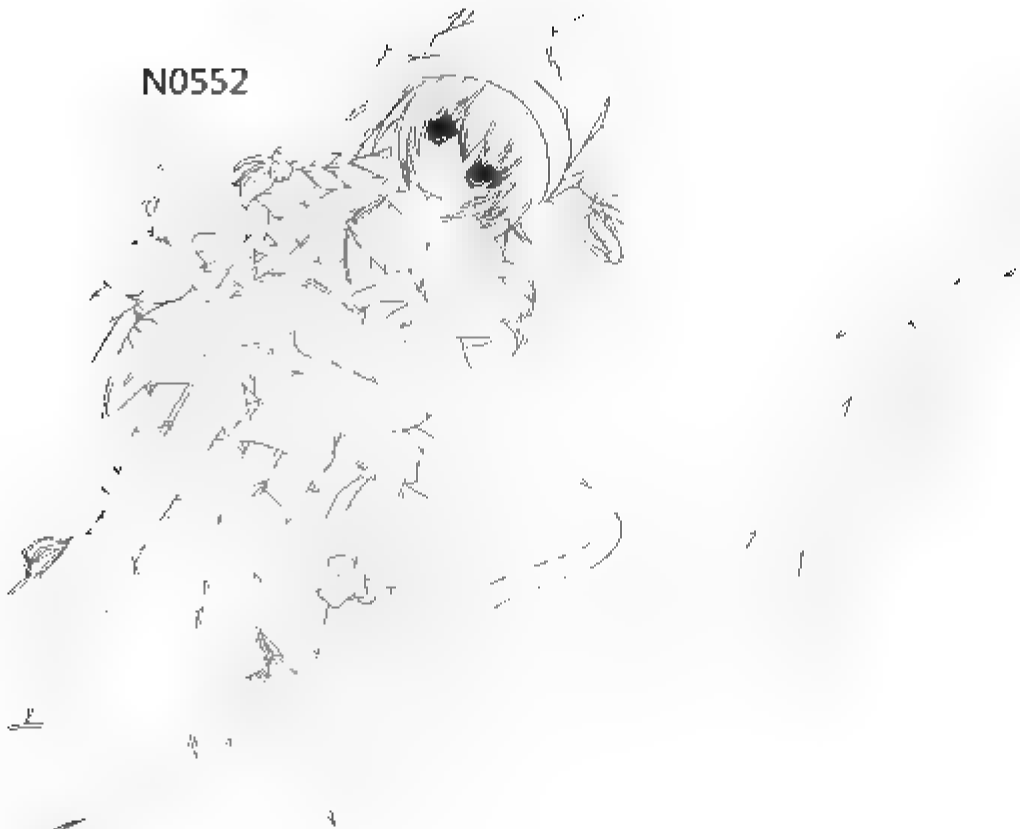


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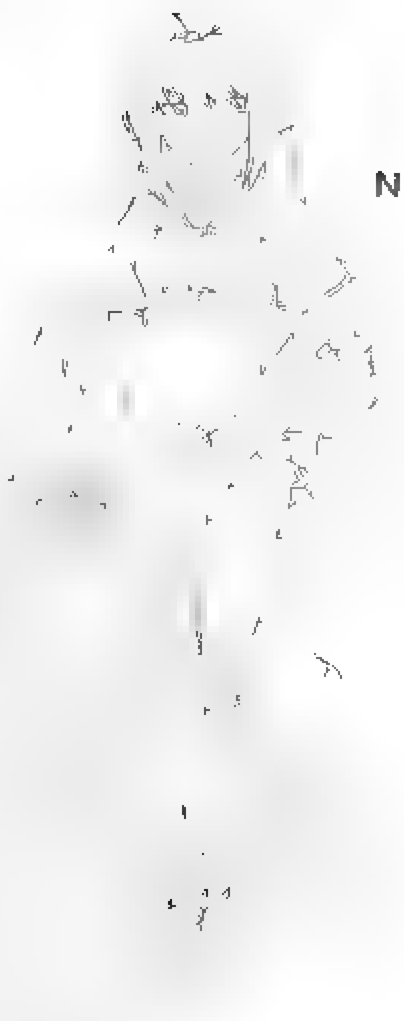




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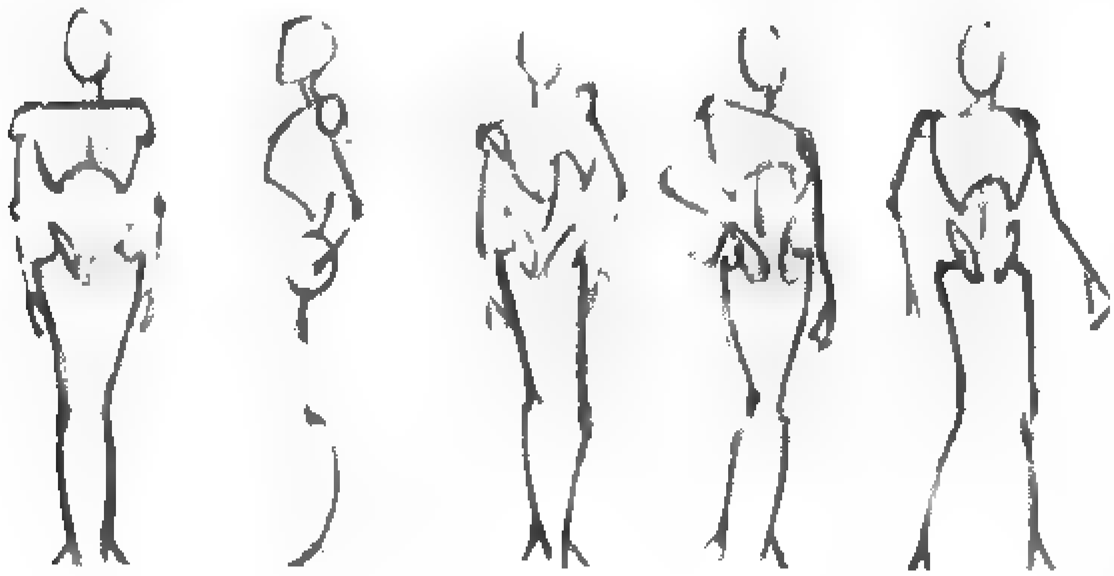


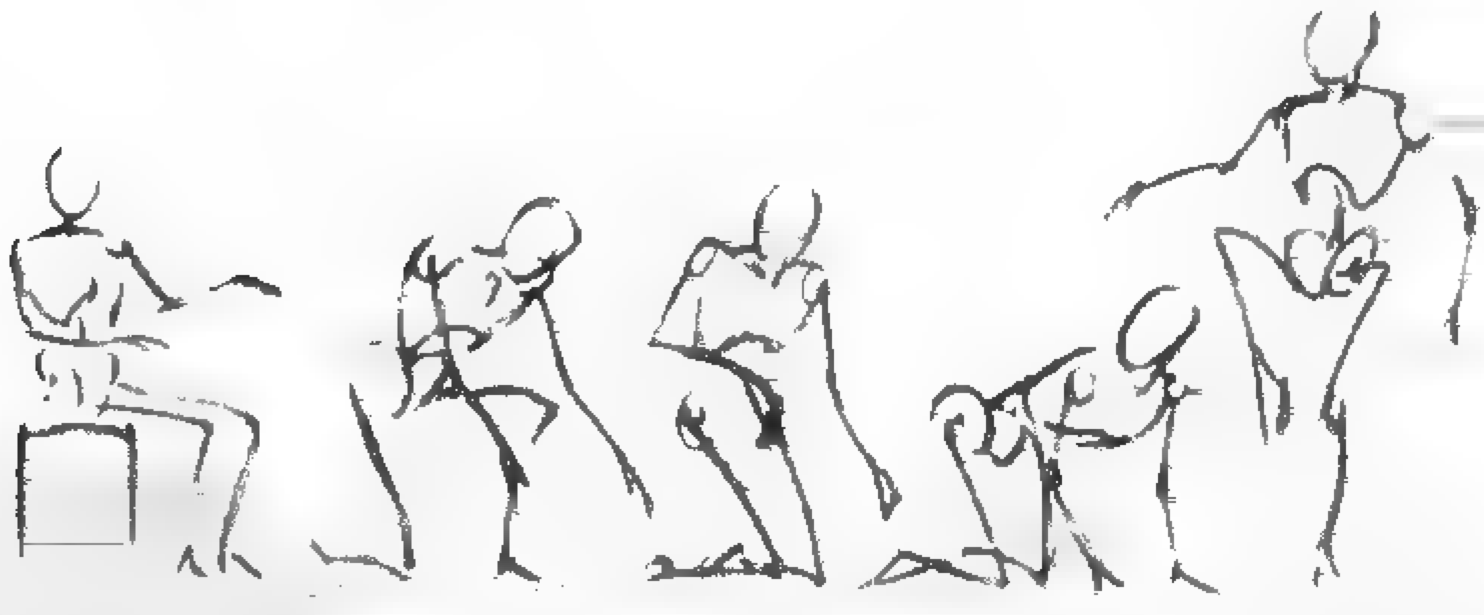
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# 动态的绘制

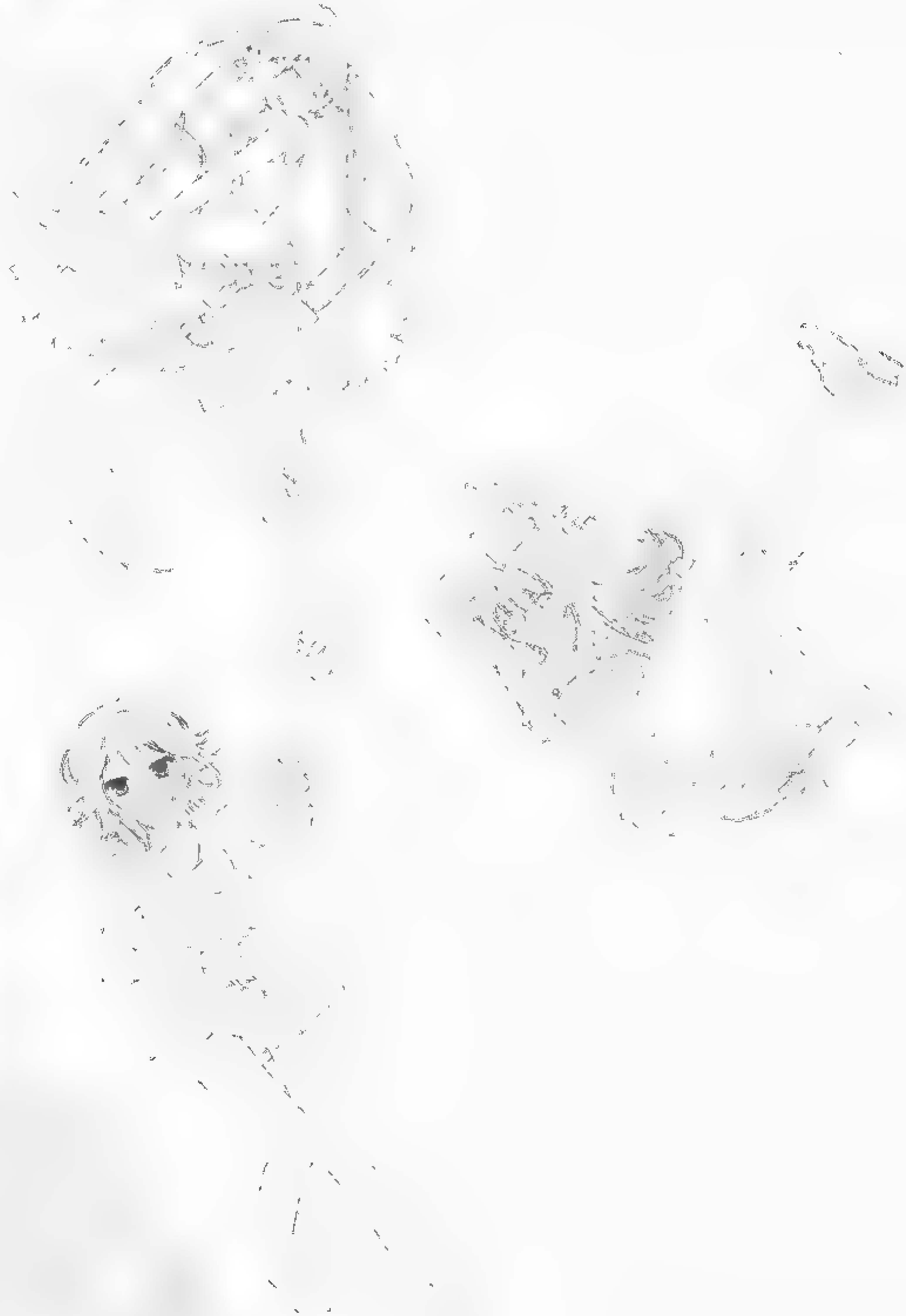
在绘制角色动作的时候，骨点之间的位置关系成了角色动作行程的关键点。熟练地掌握肩膀、肘部、膝部和脚踝等部位的骨节点，可以在绘制时更加得心应手，从而快捷地绘制角色的动作。







# 练一练

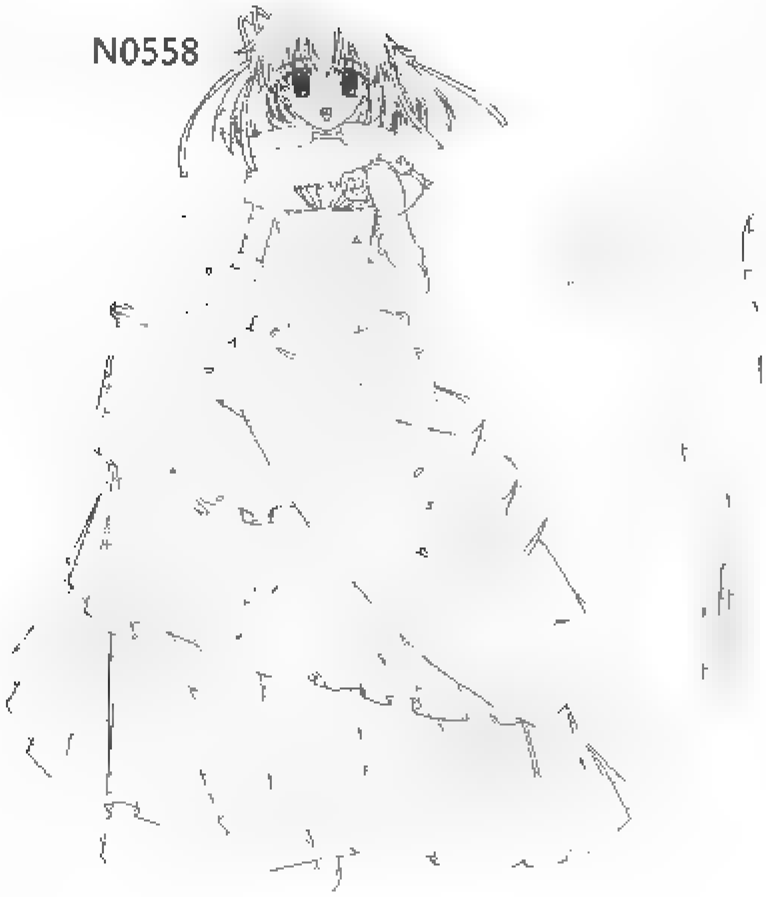






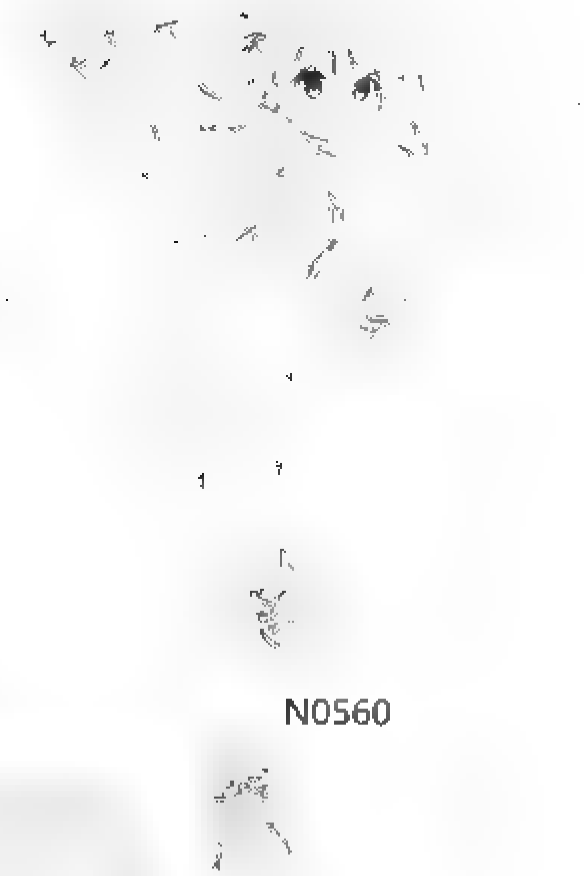


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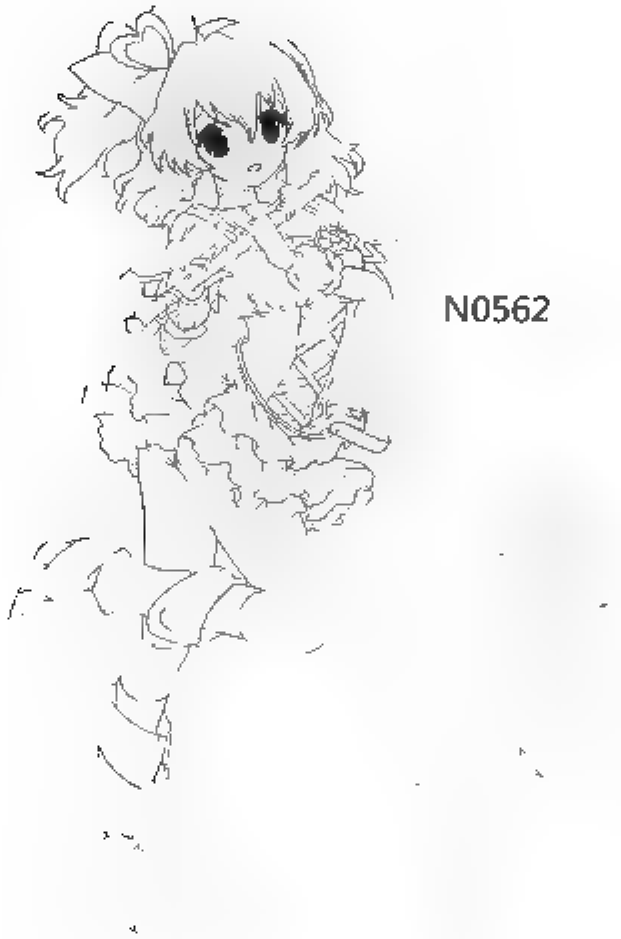
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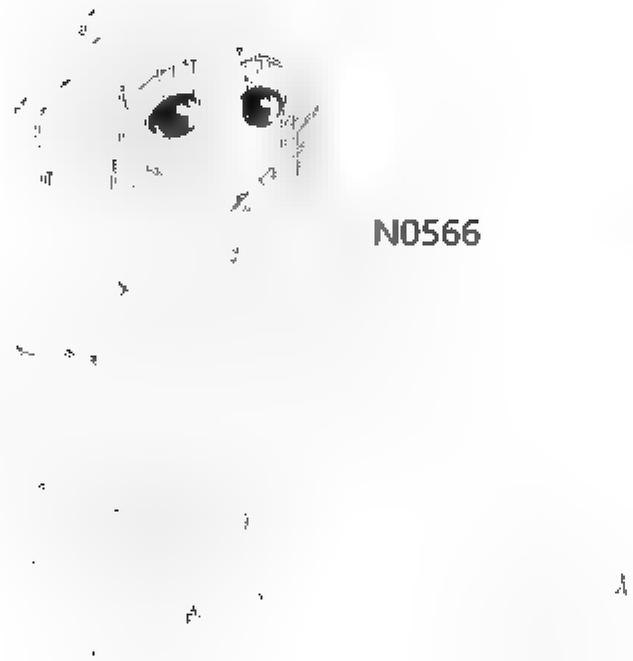


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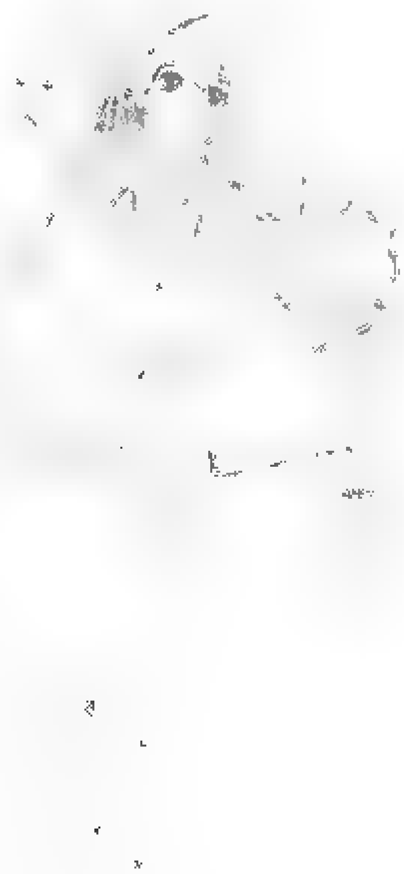
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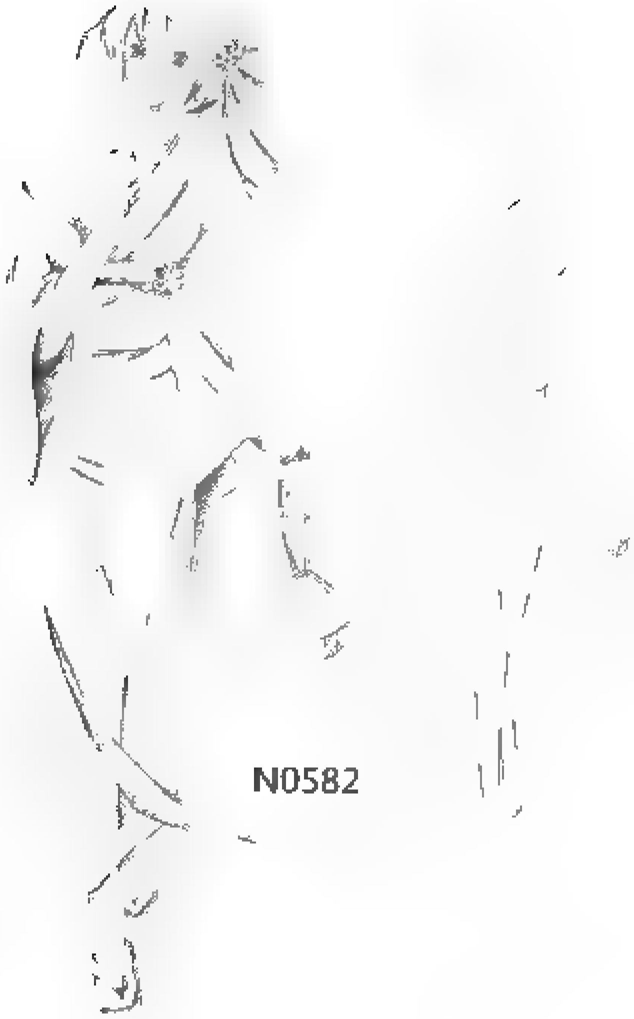
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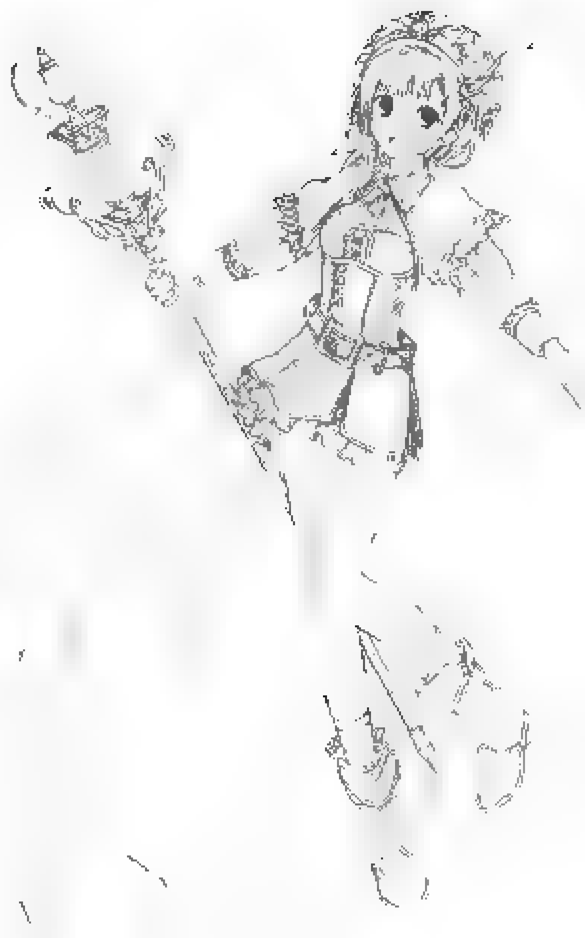
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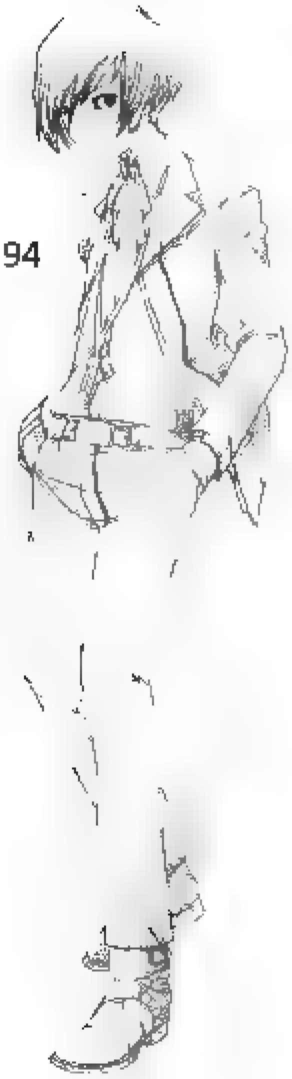
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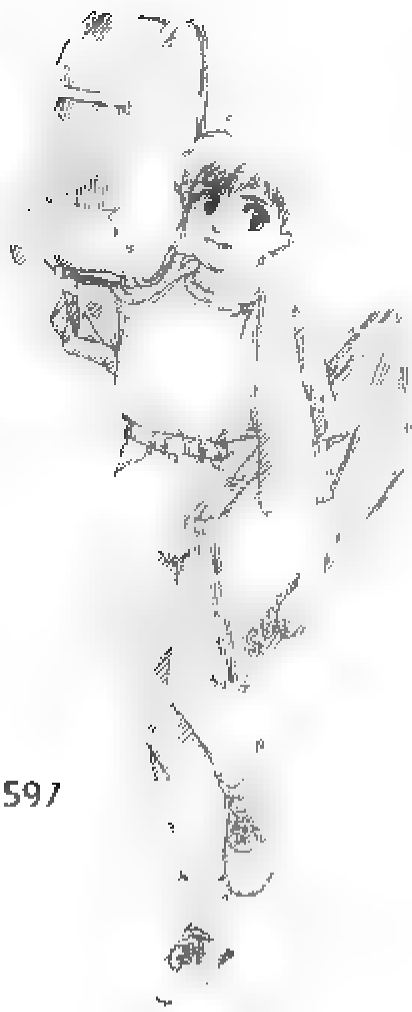
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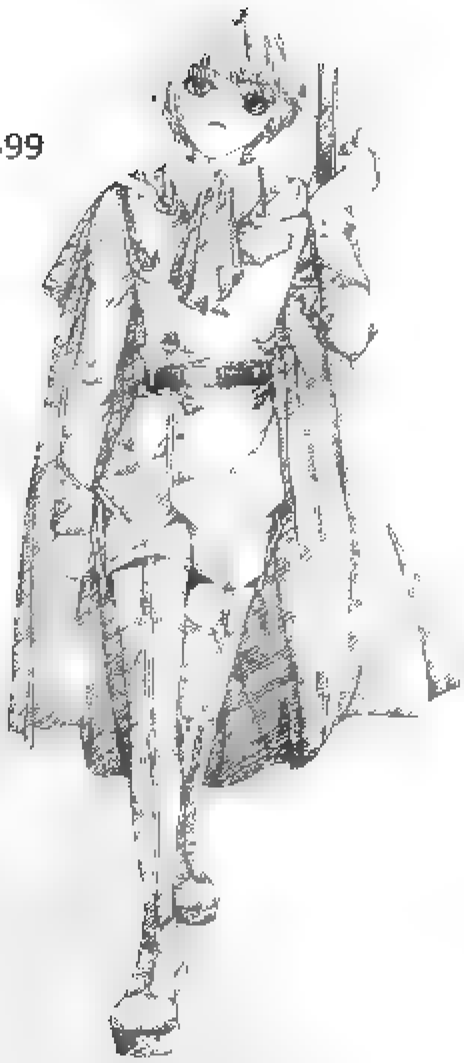
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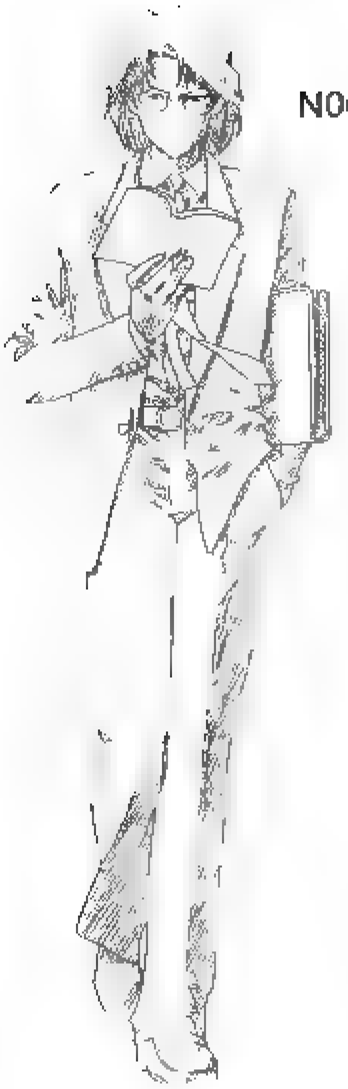


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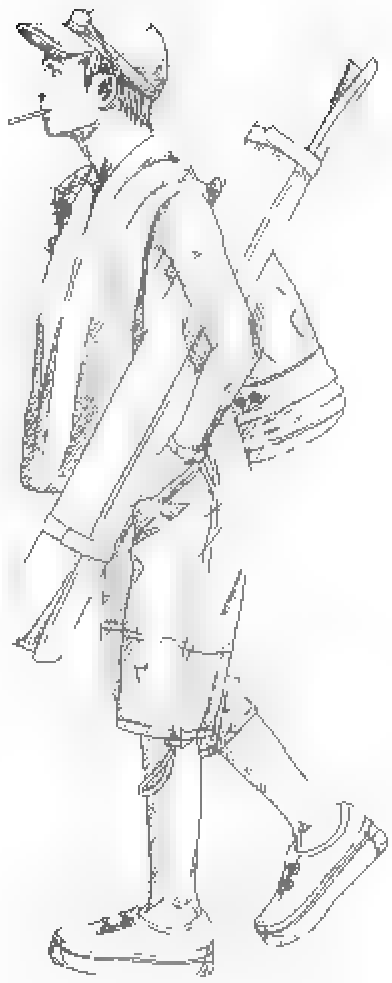
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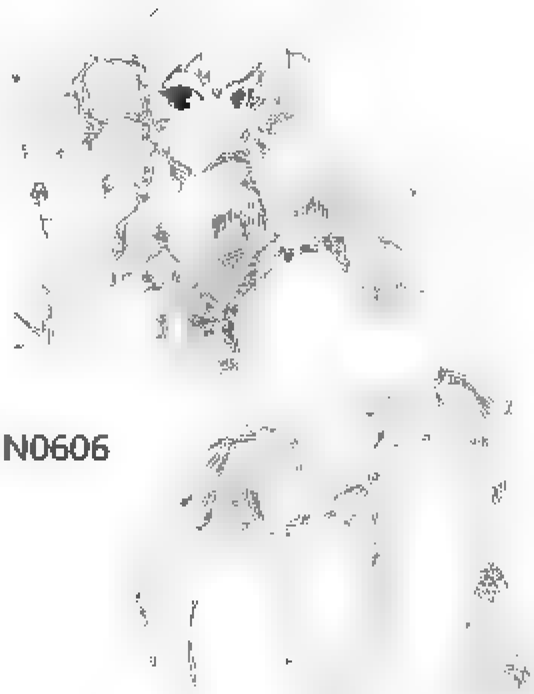
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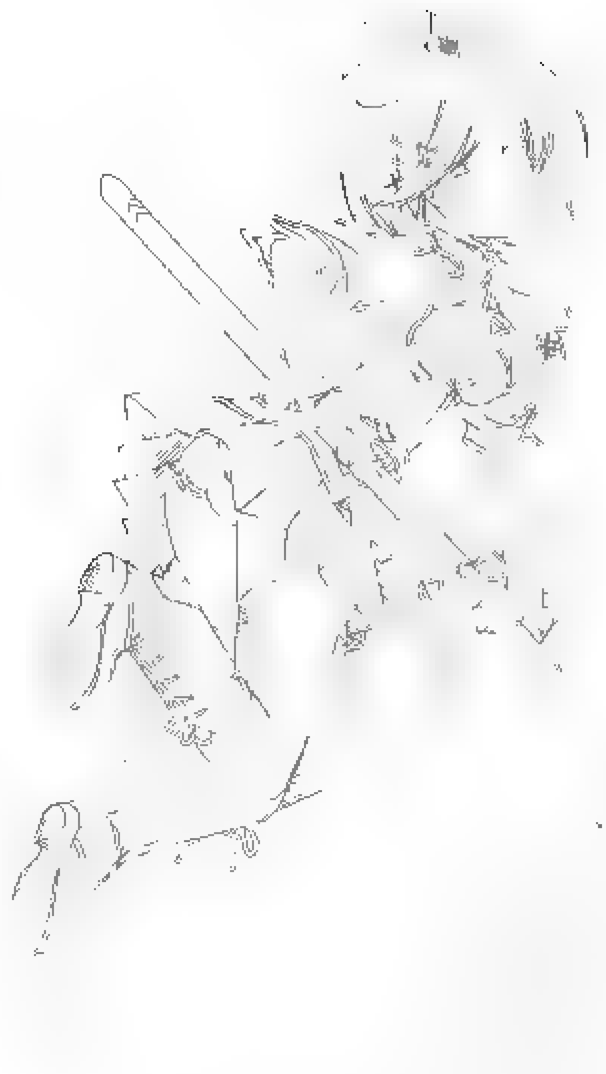
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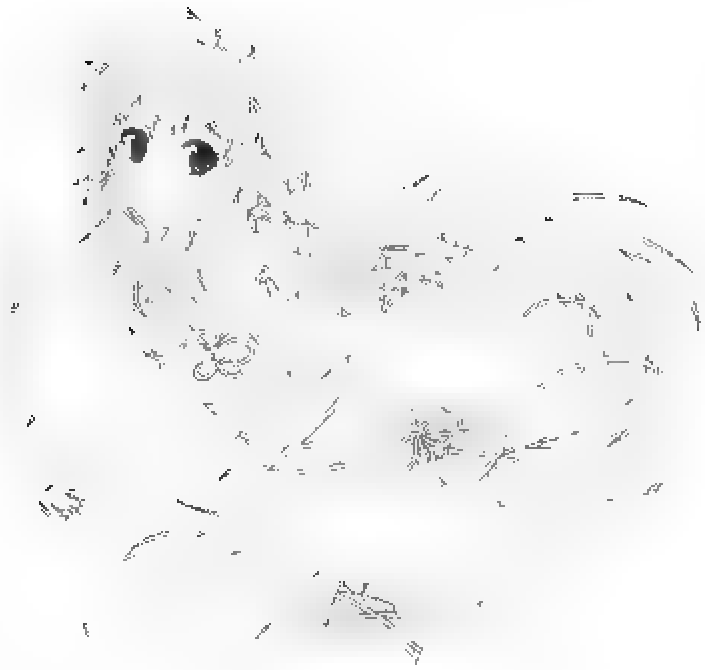
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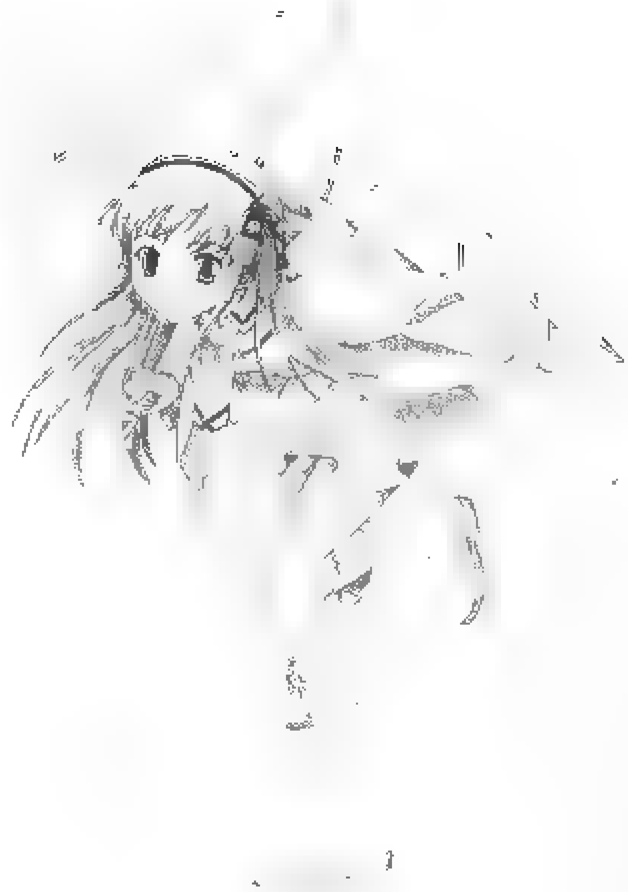
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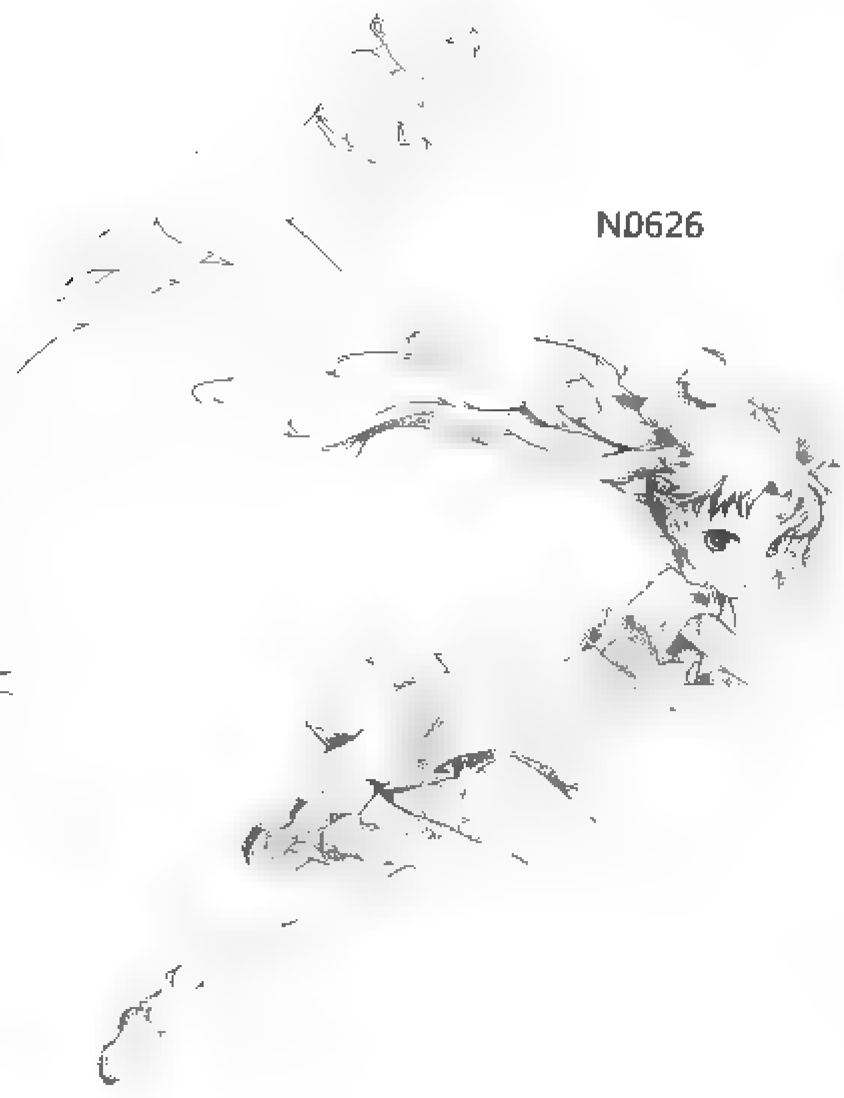
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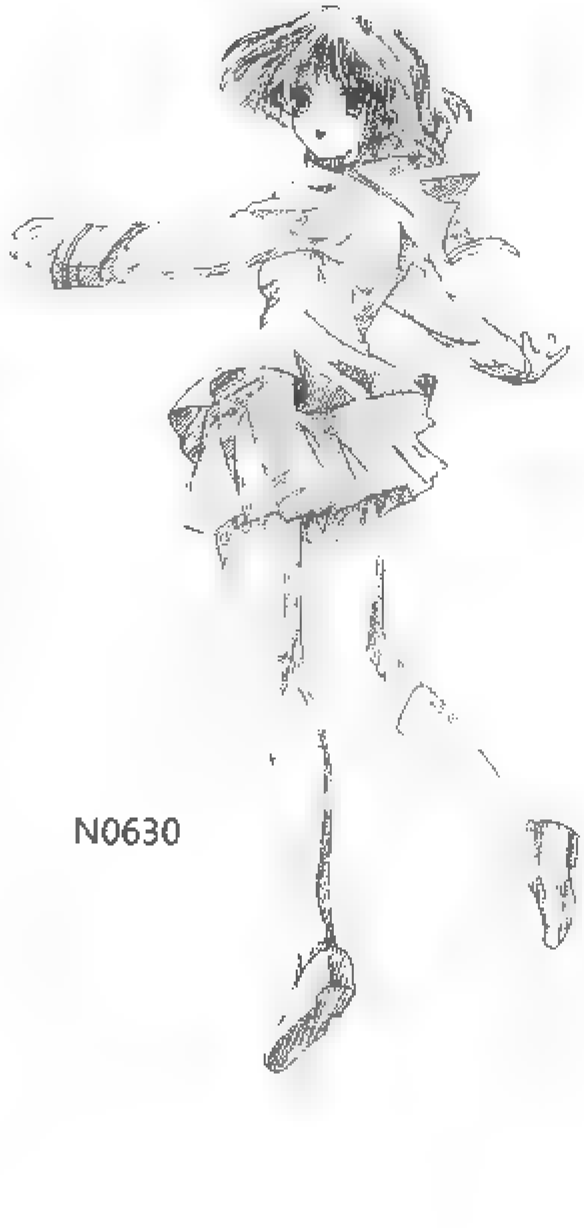
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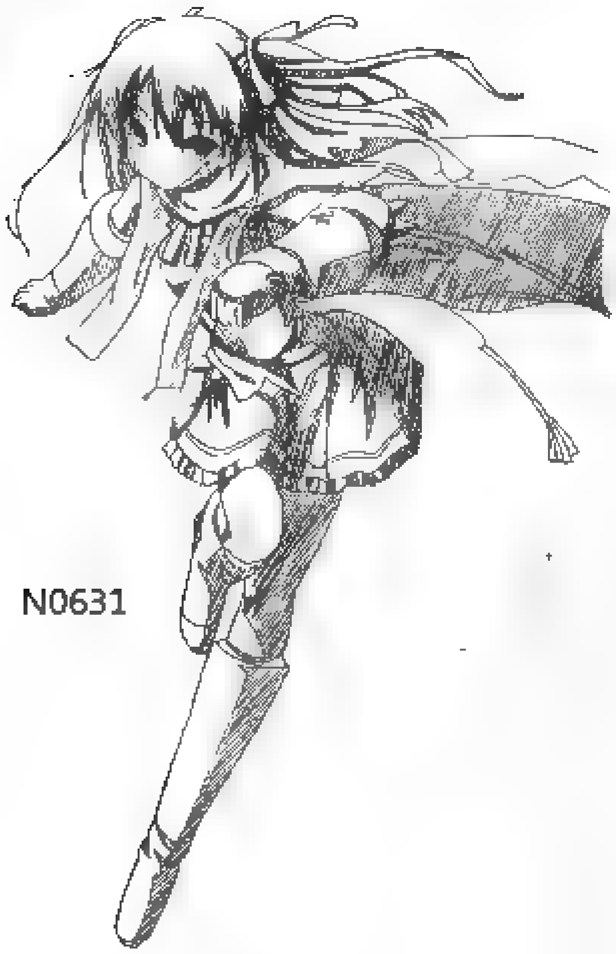
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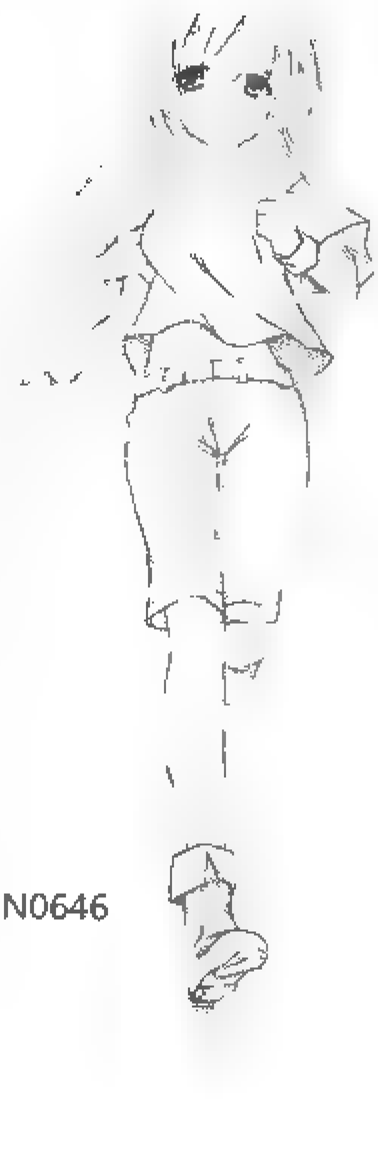
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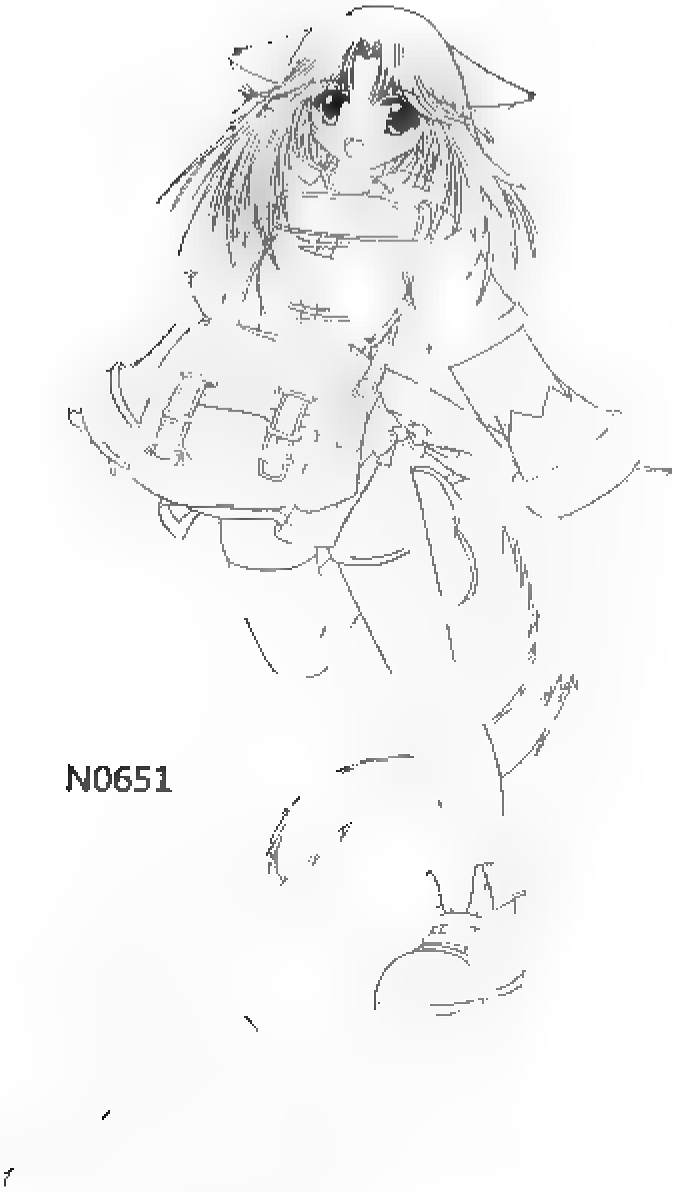
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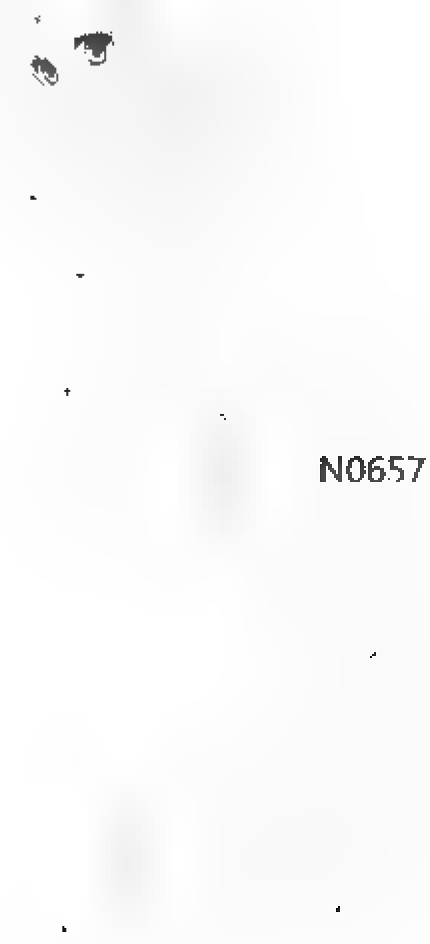
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N0655

# 跳姿的绘制





N0657



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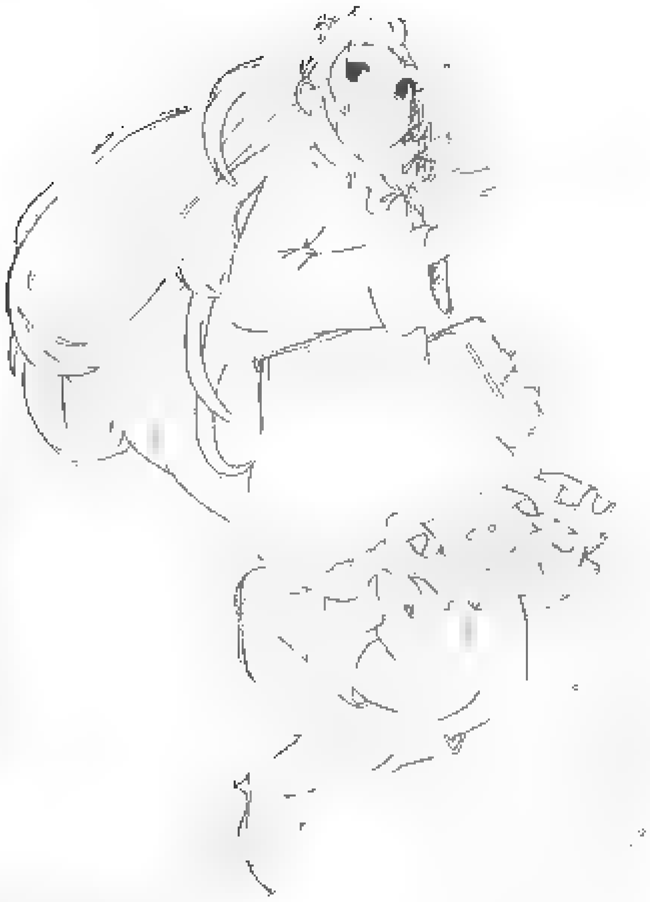
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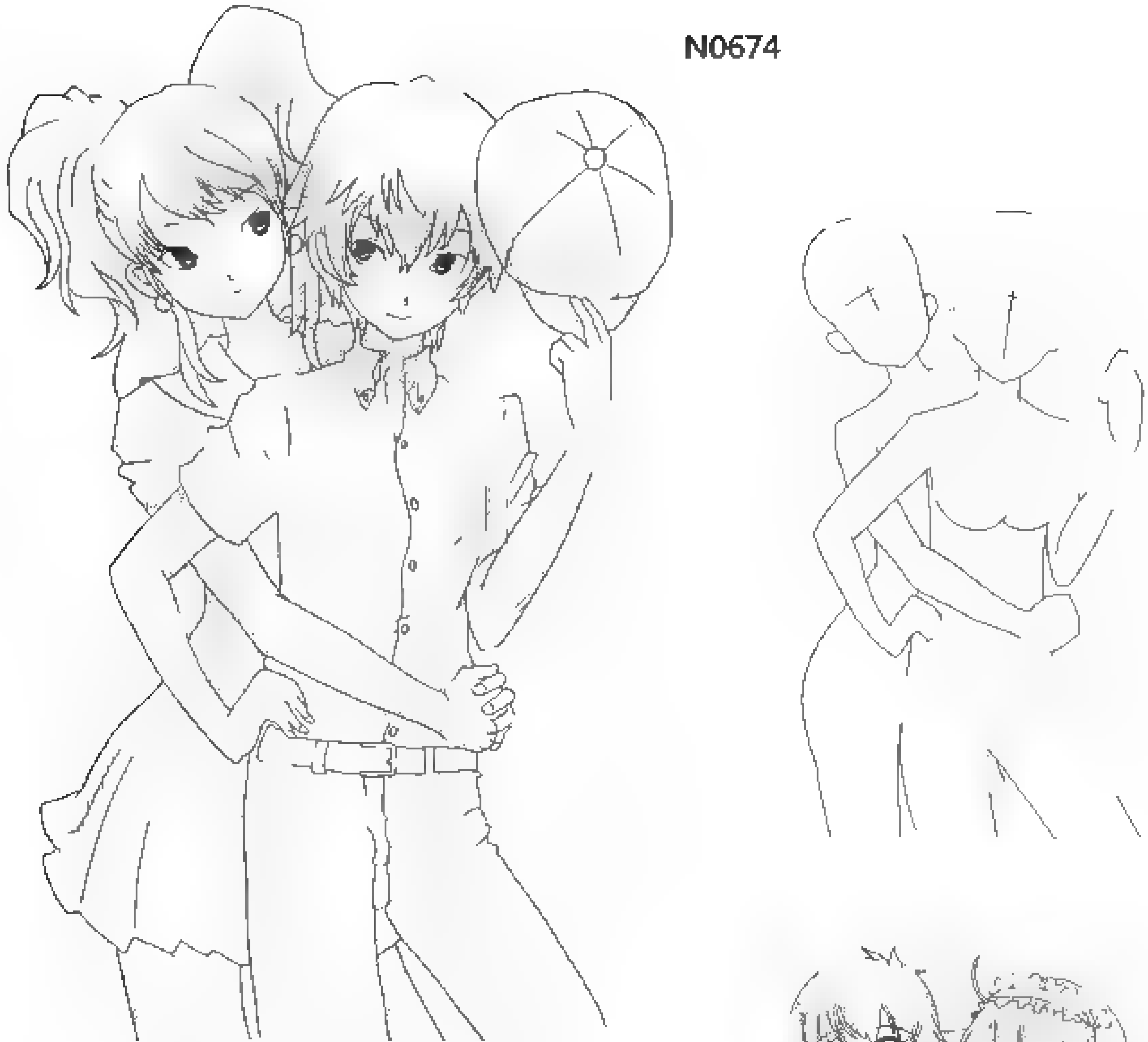
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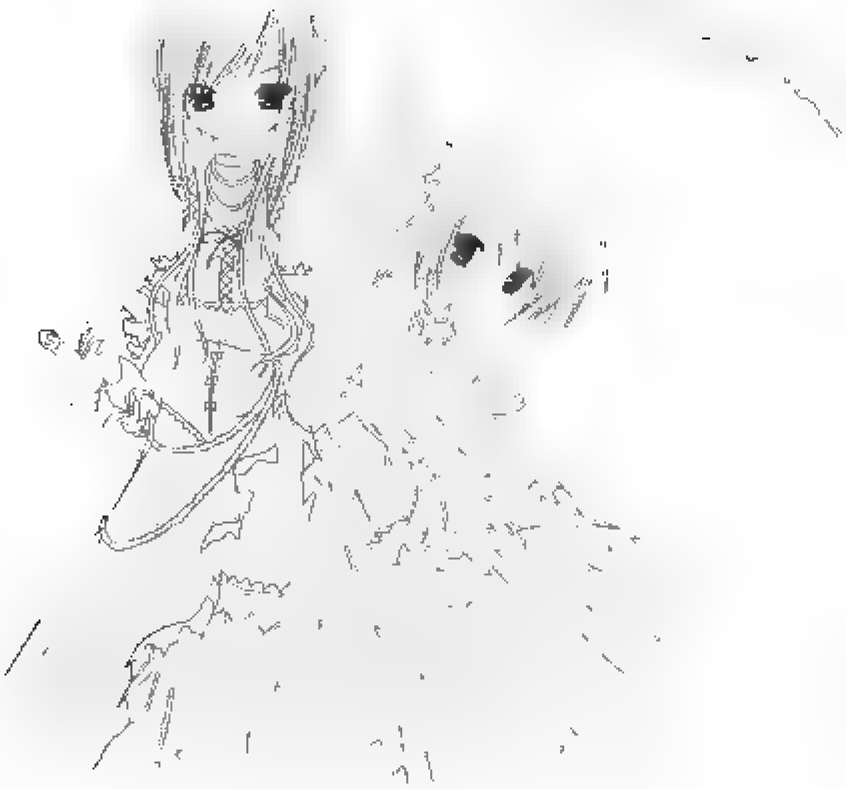
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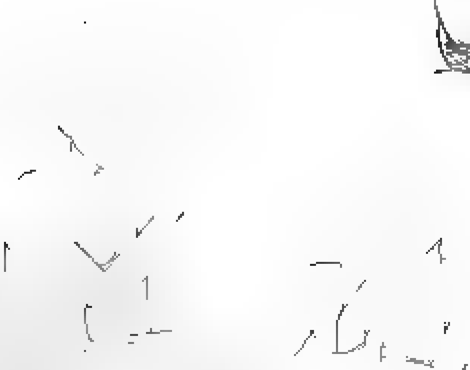
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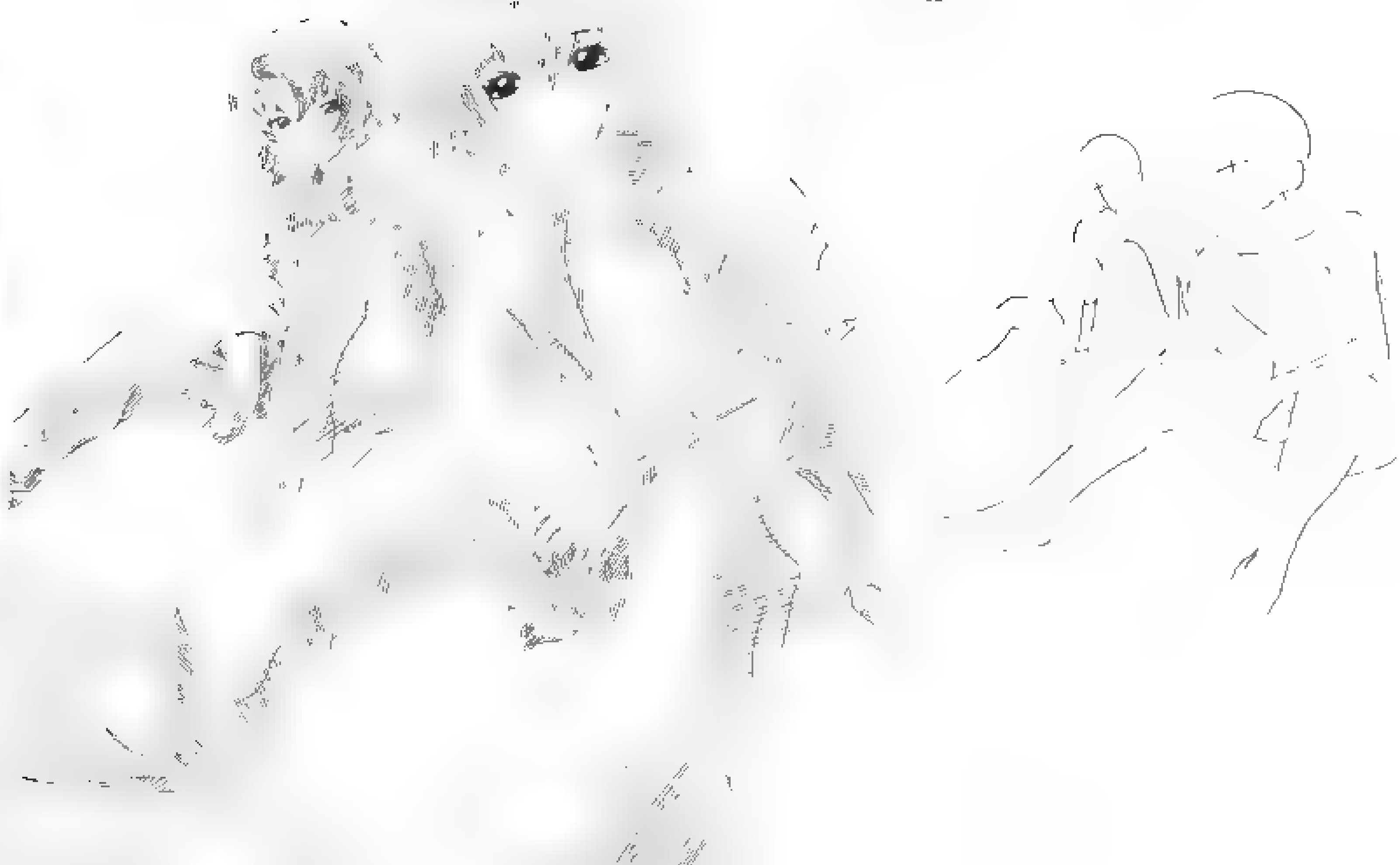
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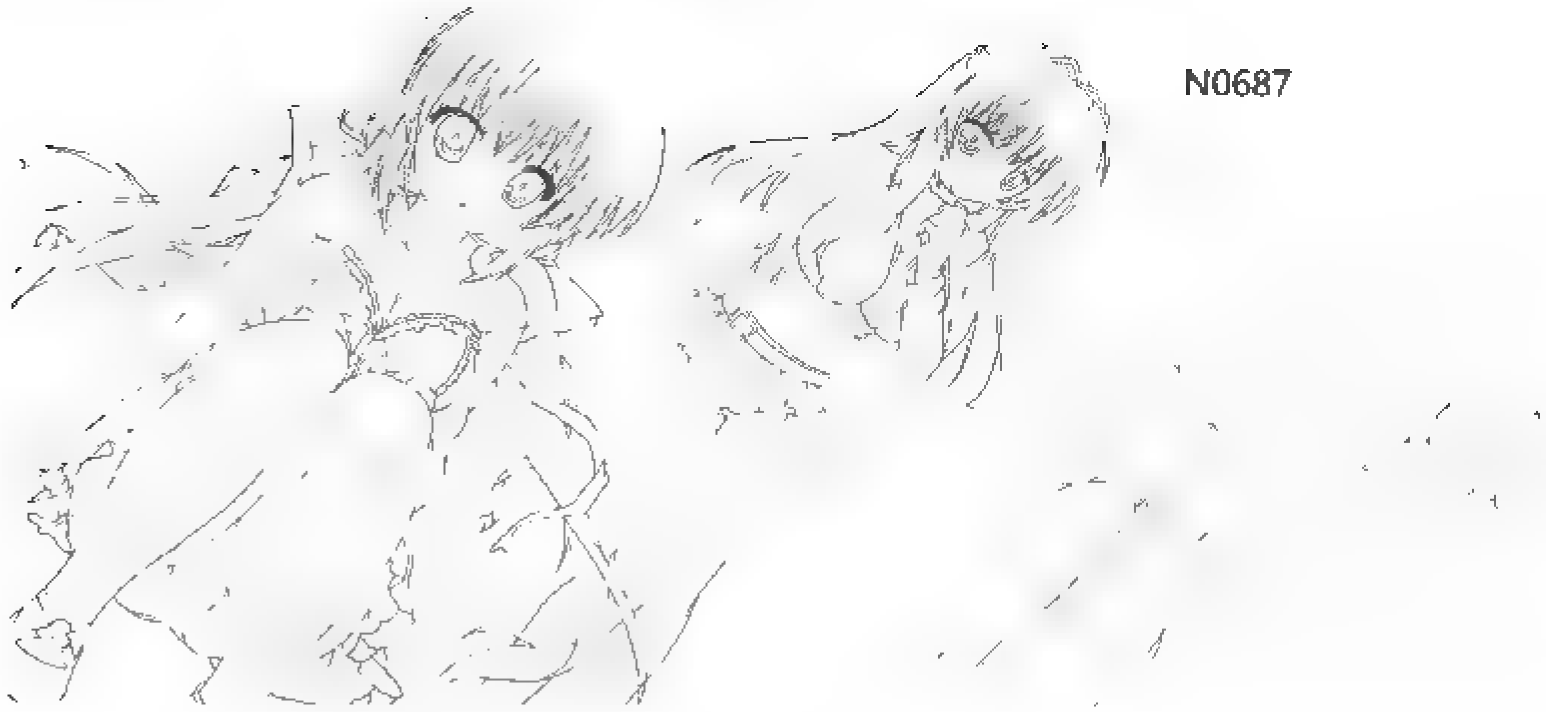
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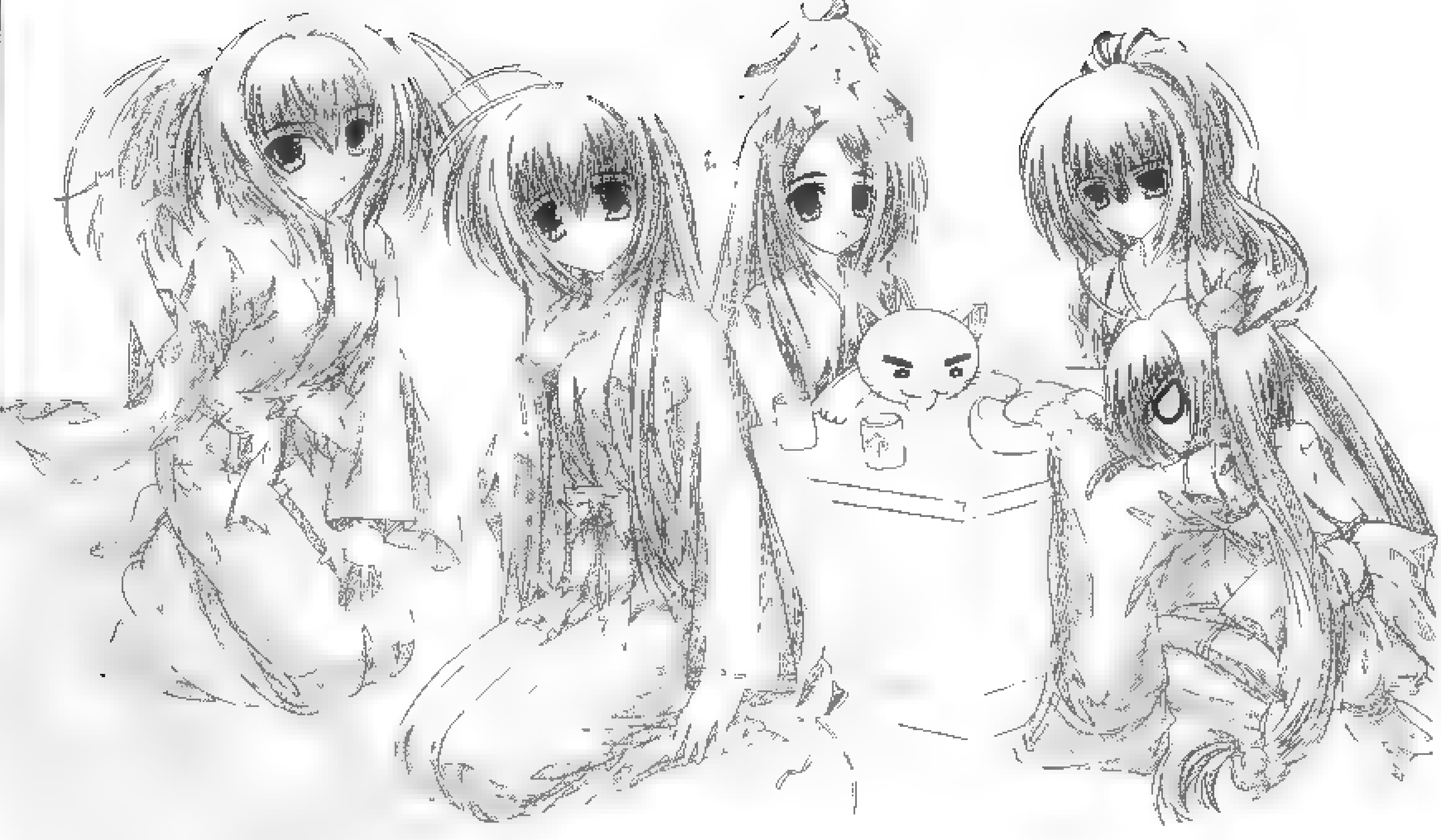
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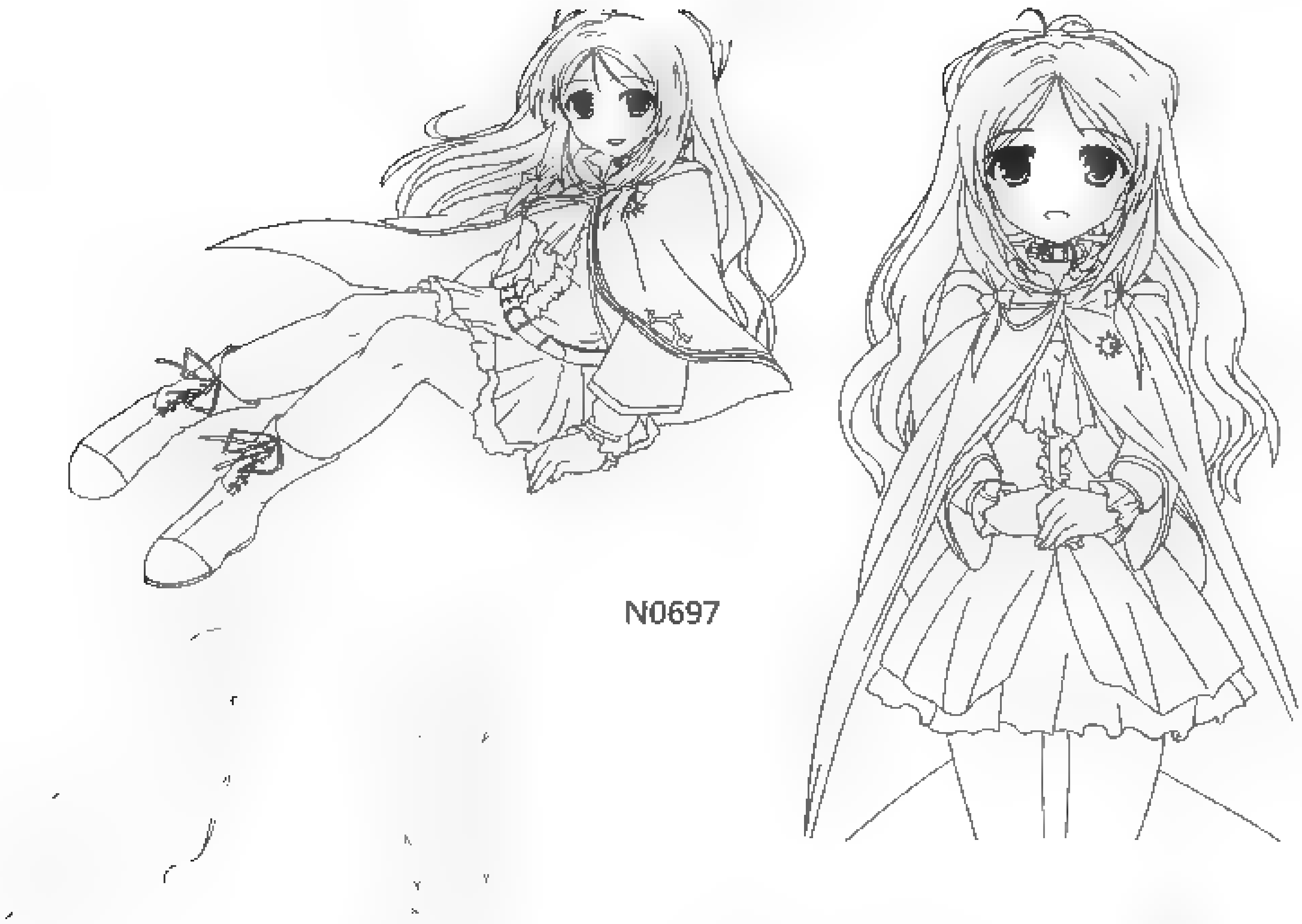


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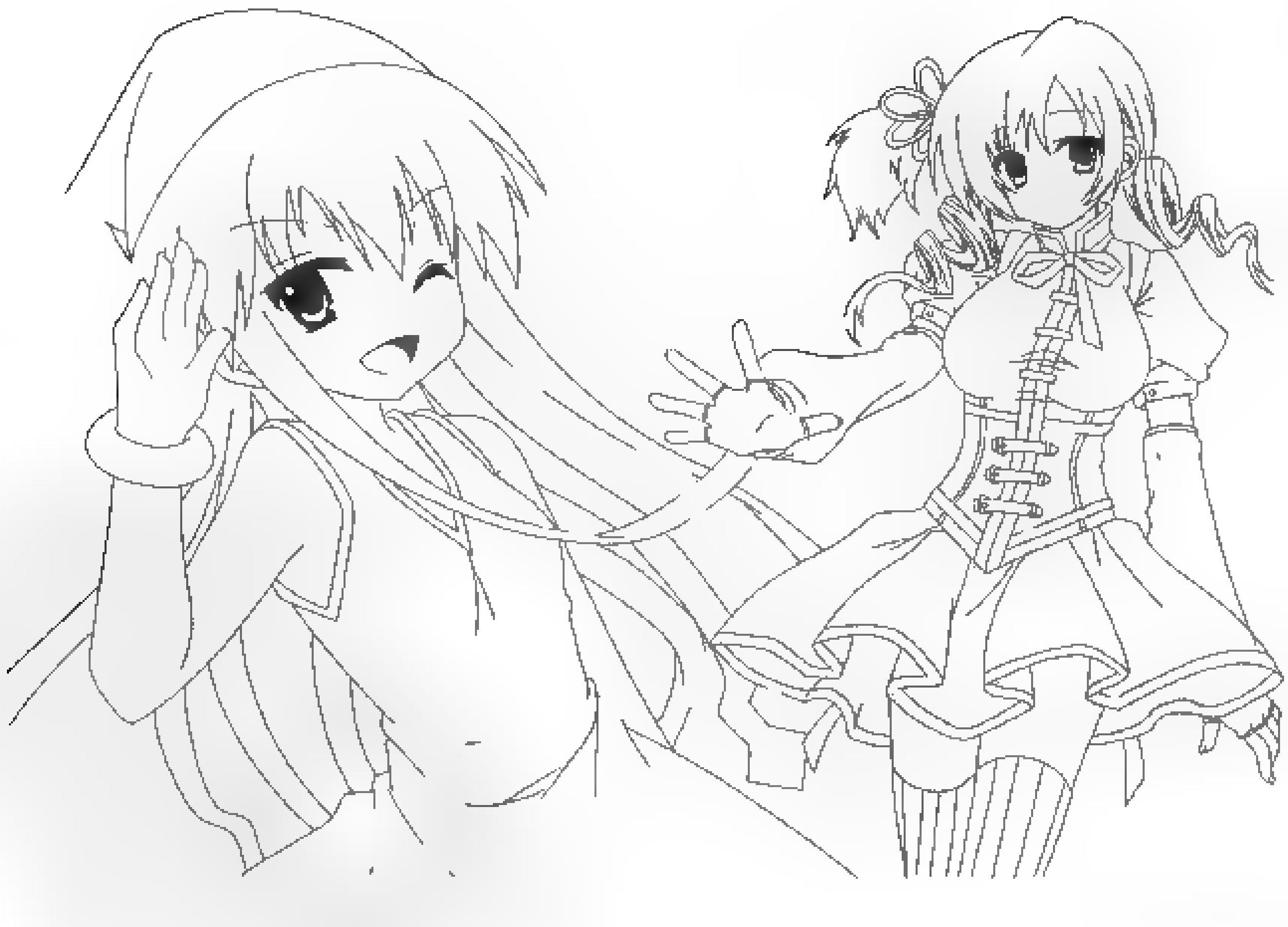


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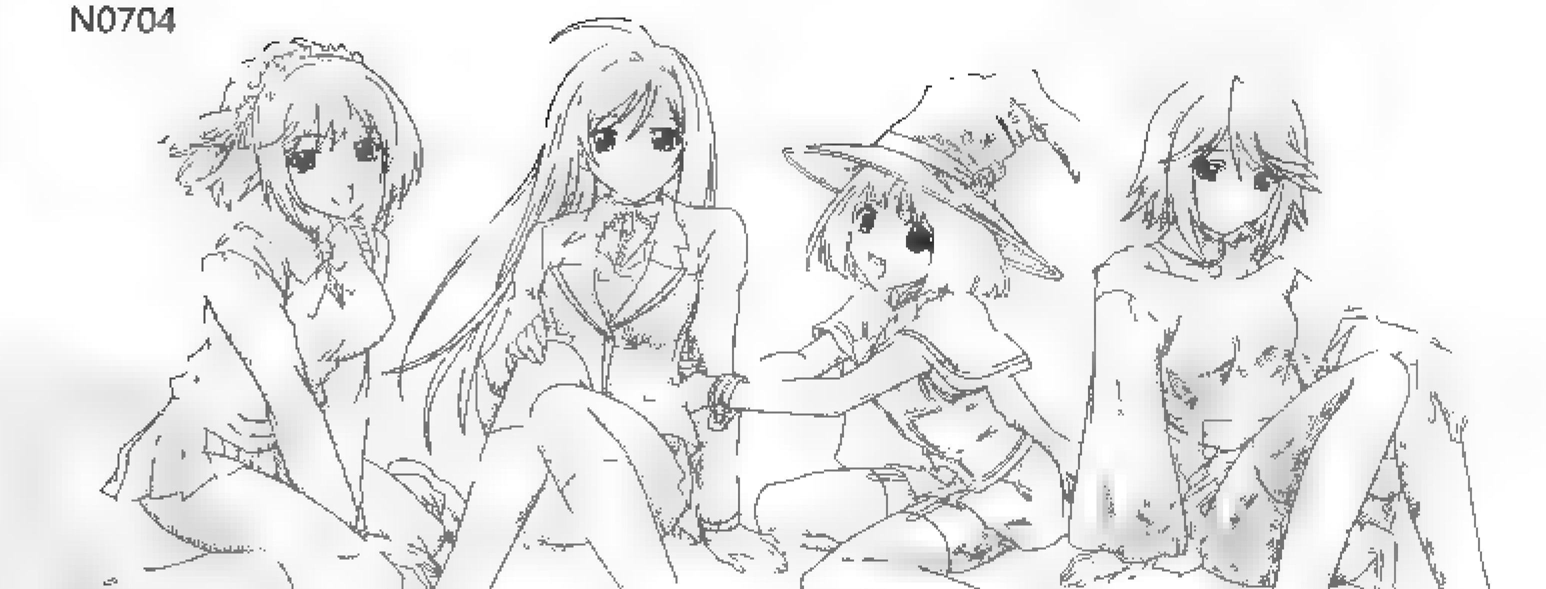
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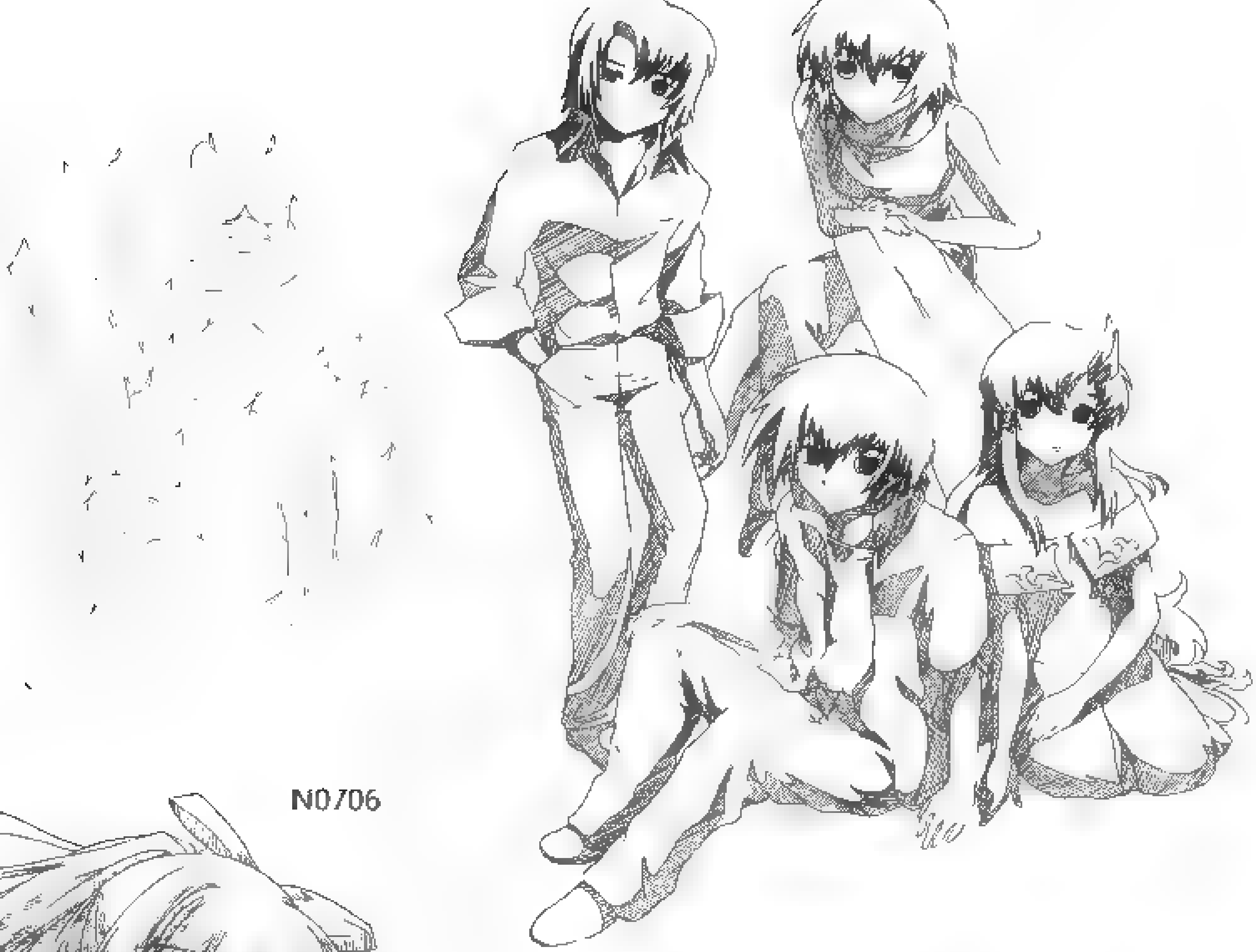
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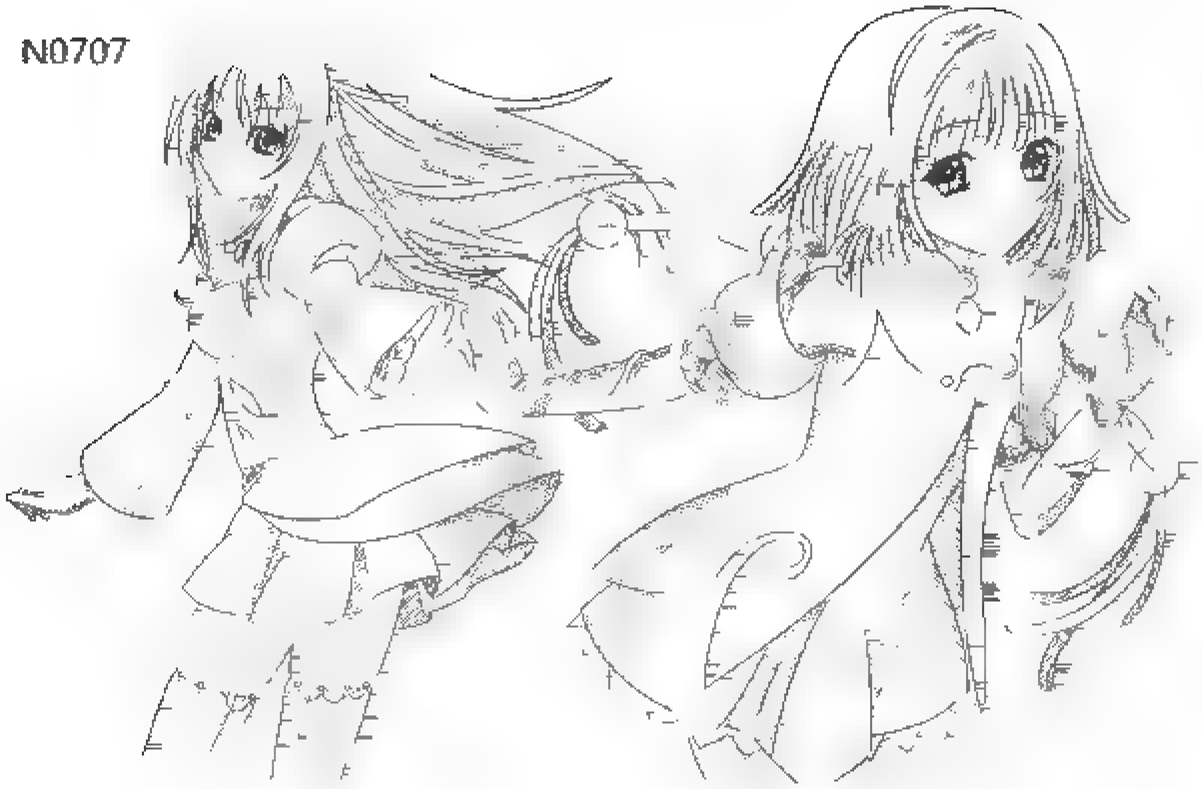
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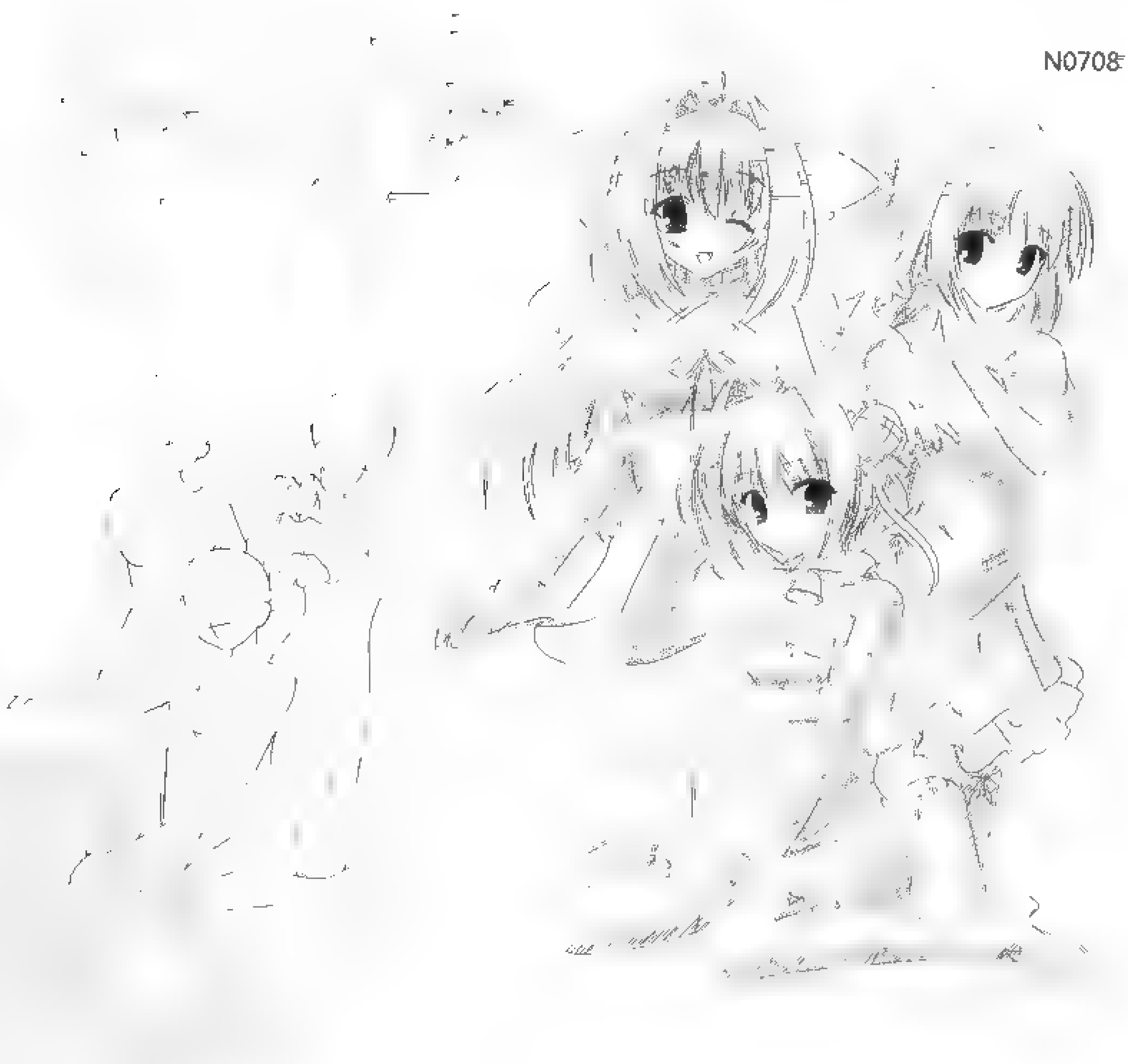
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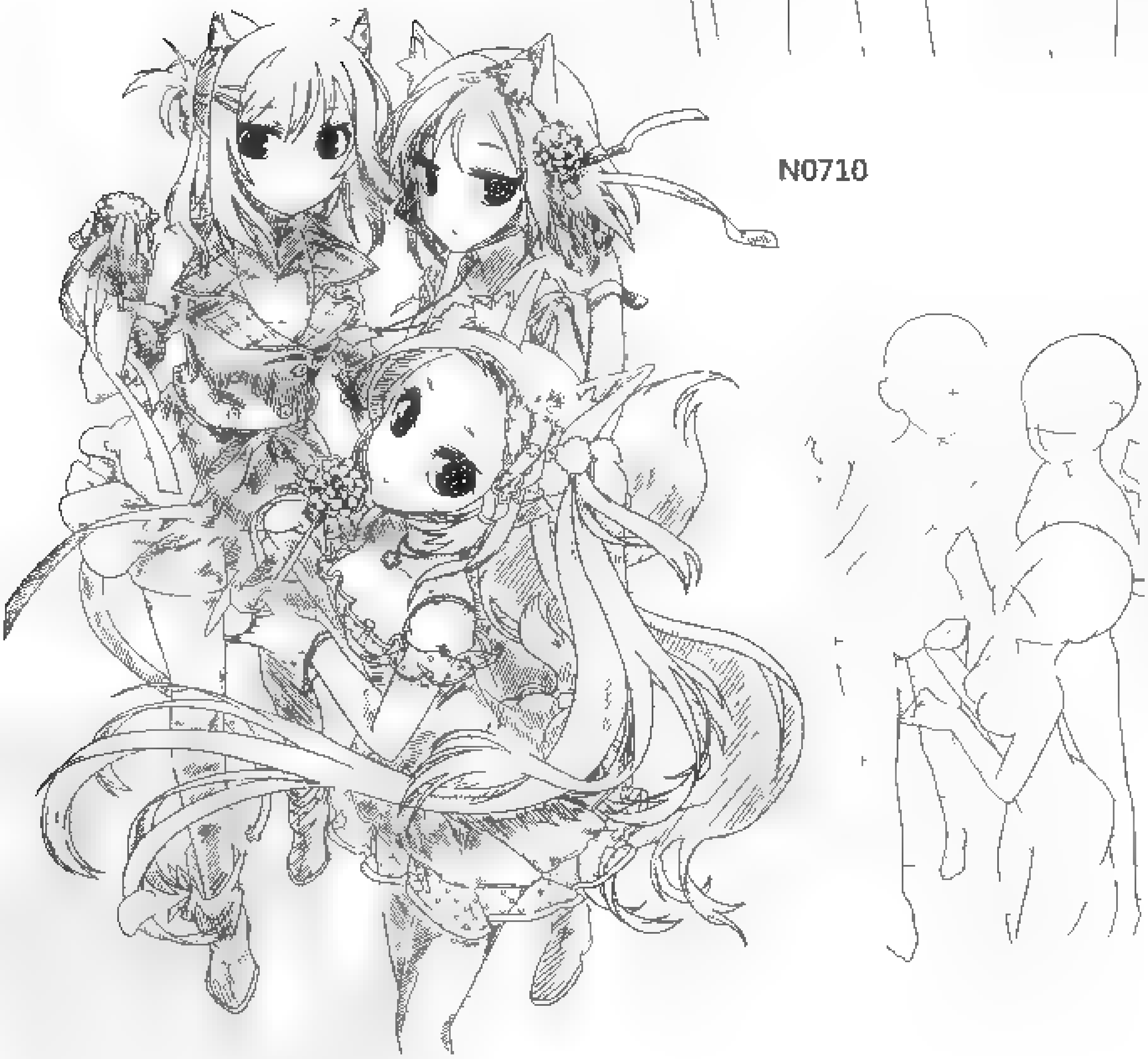
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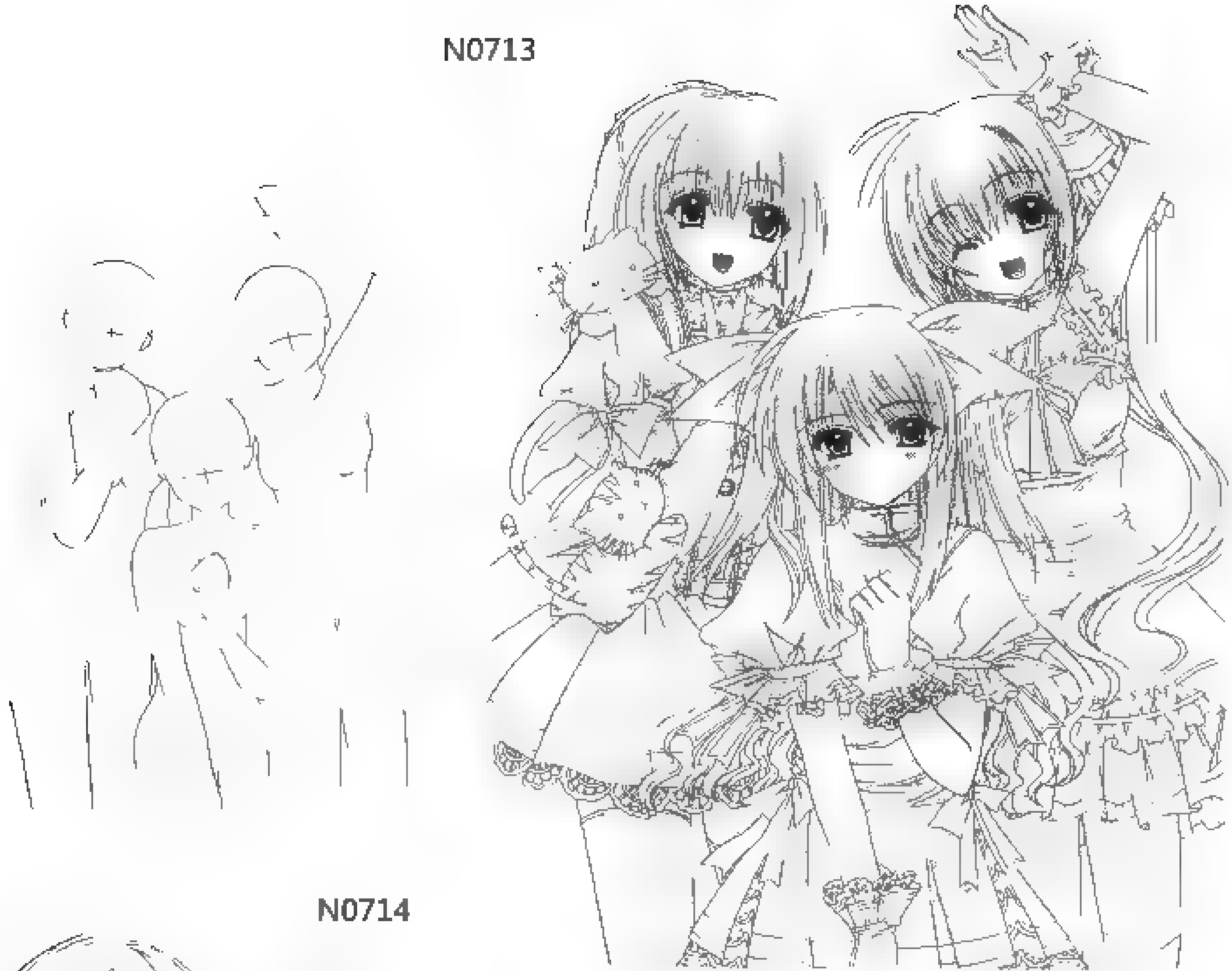
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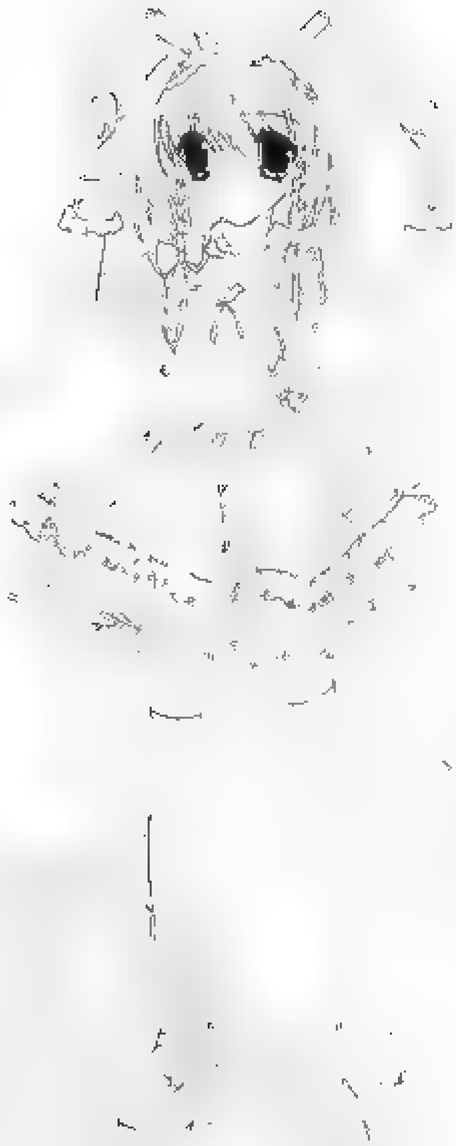


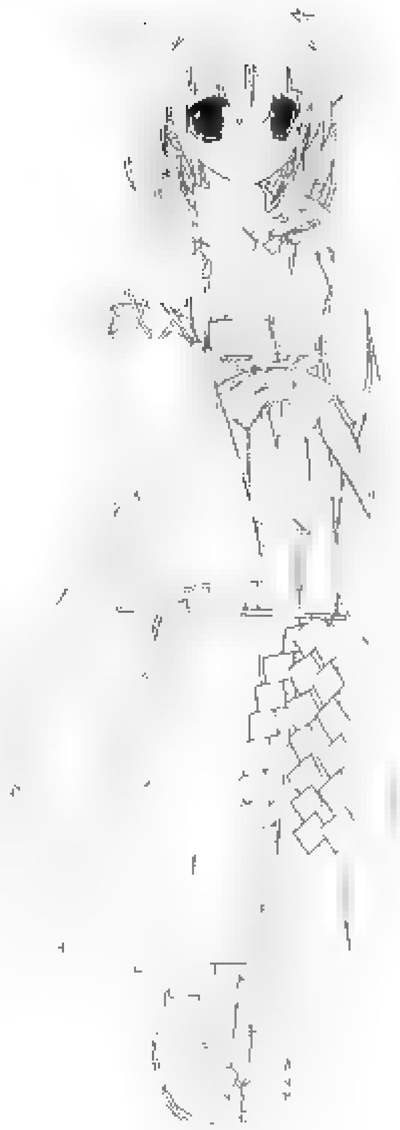
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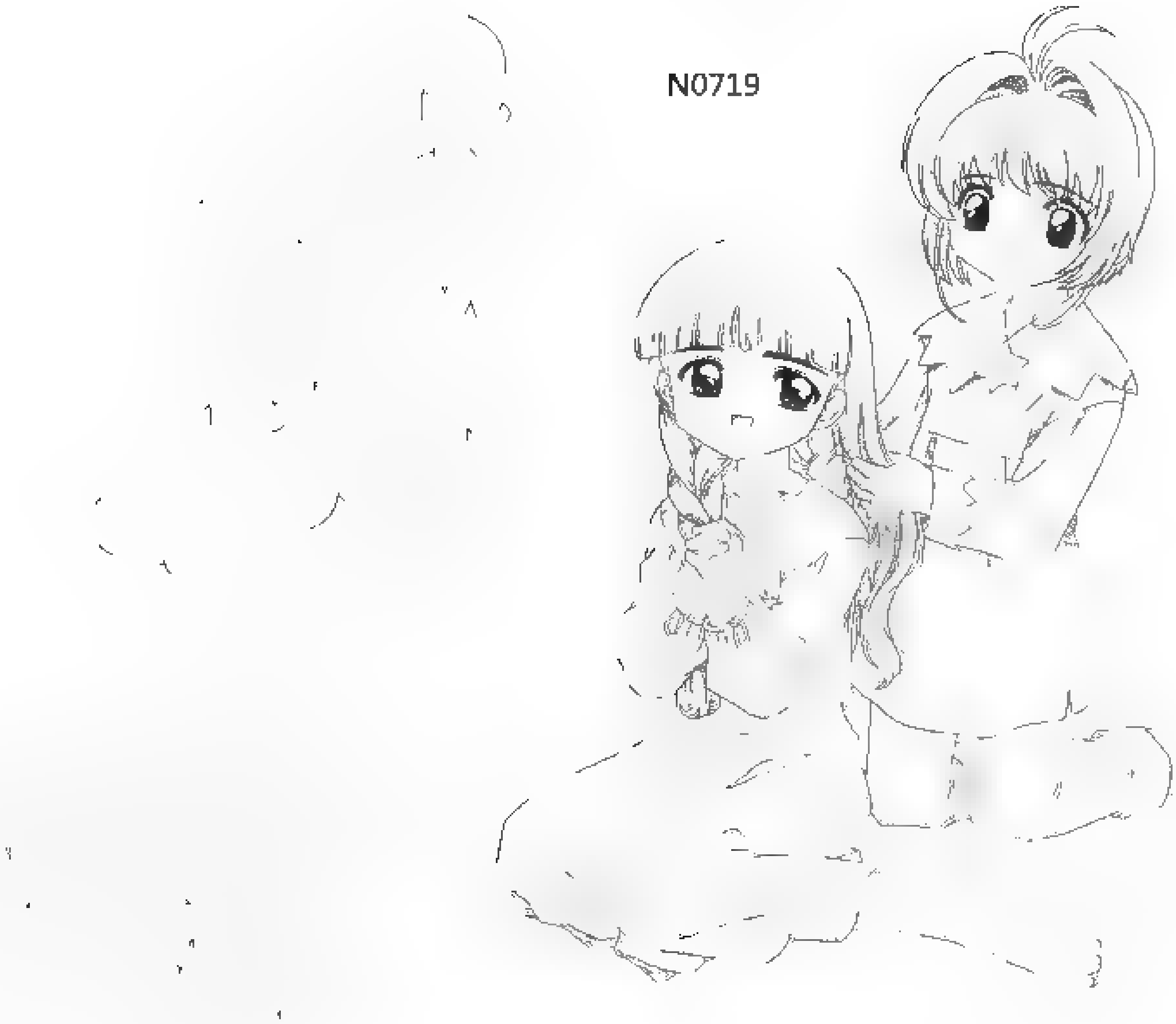
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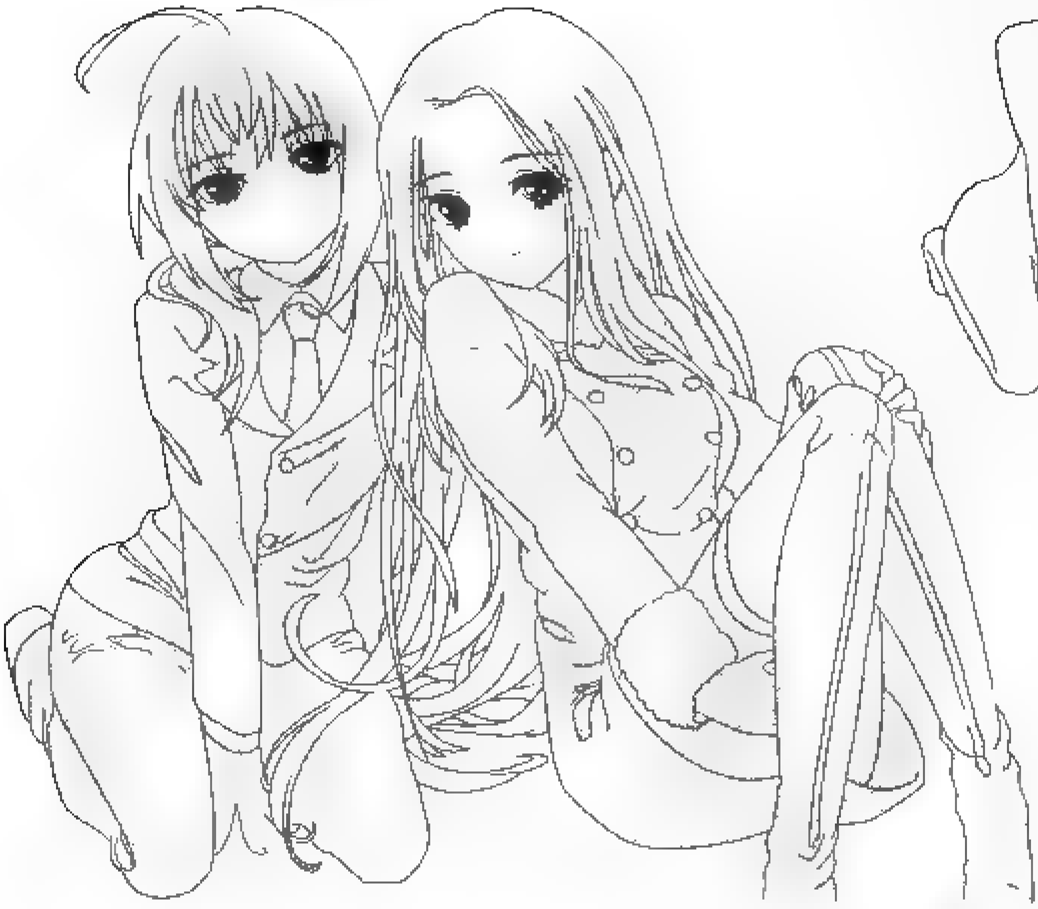
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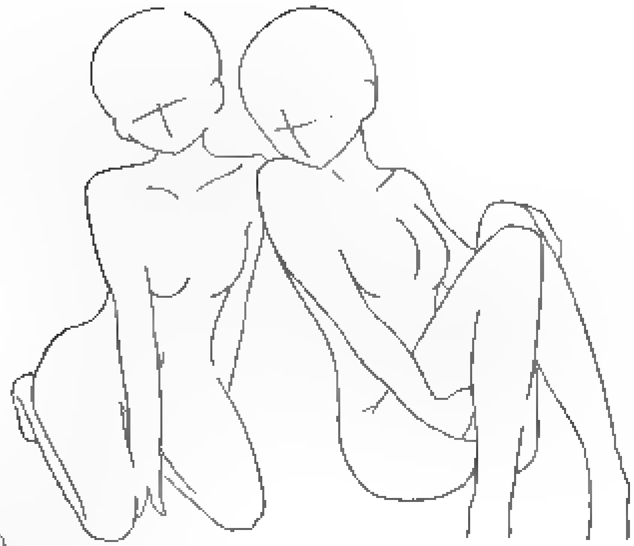


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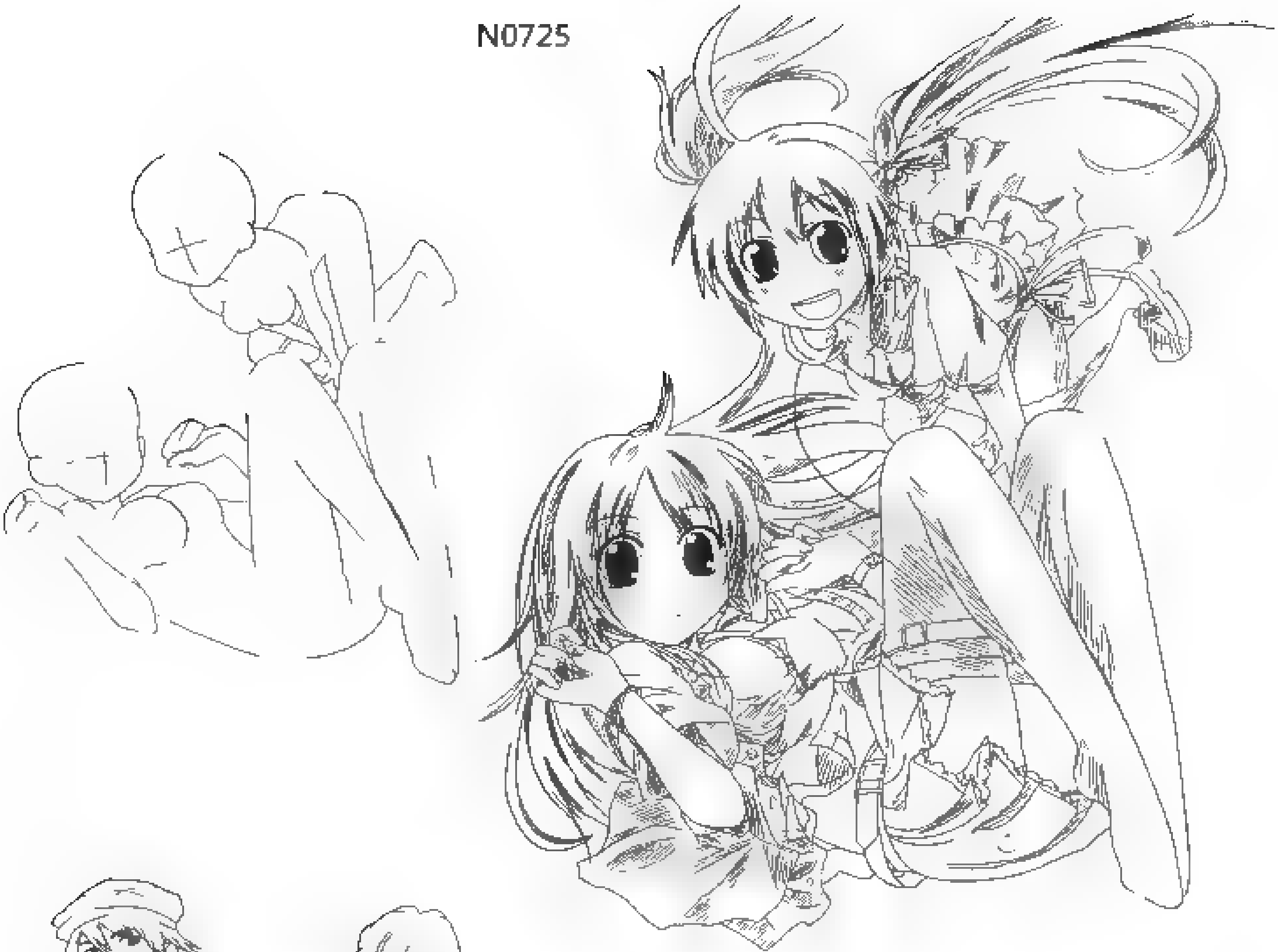


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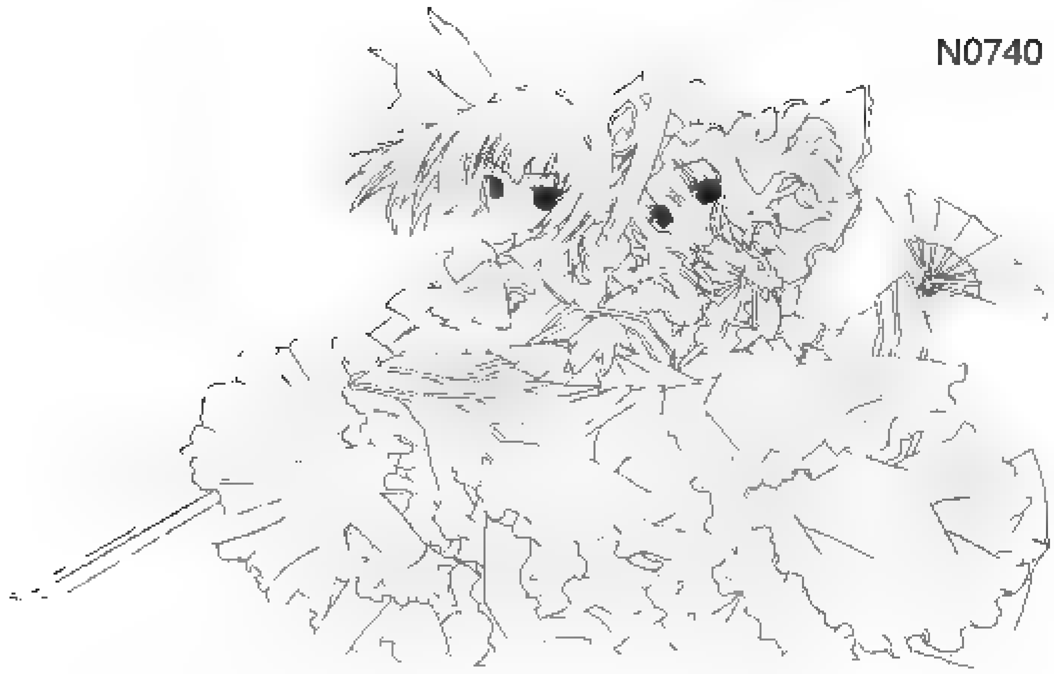
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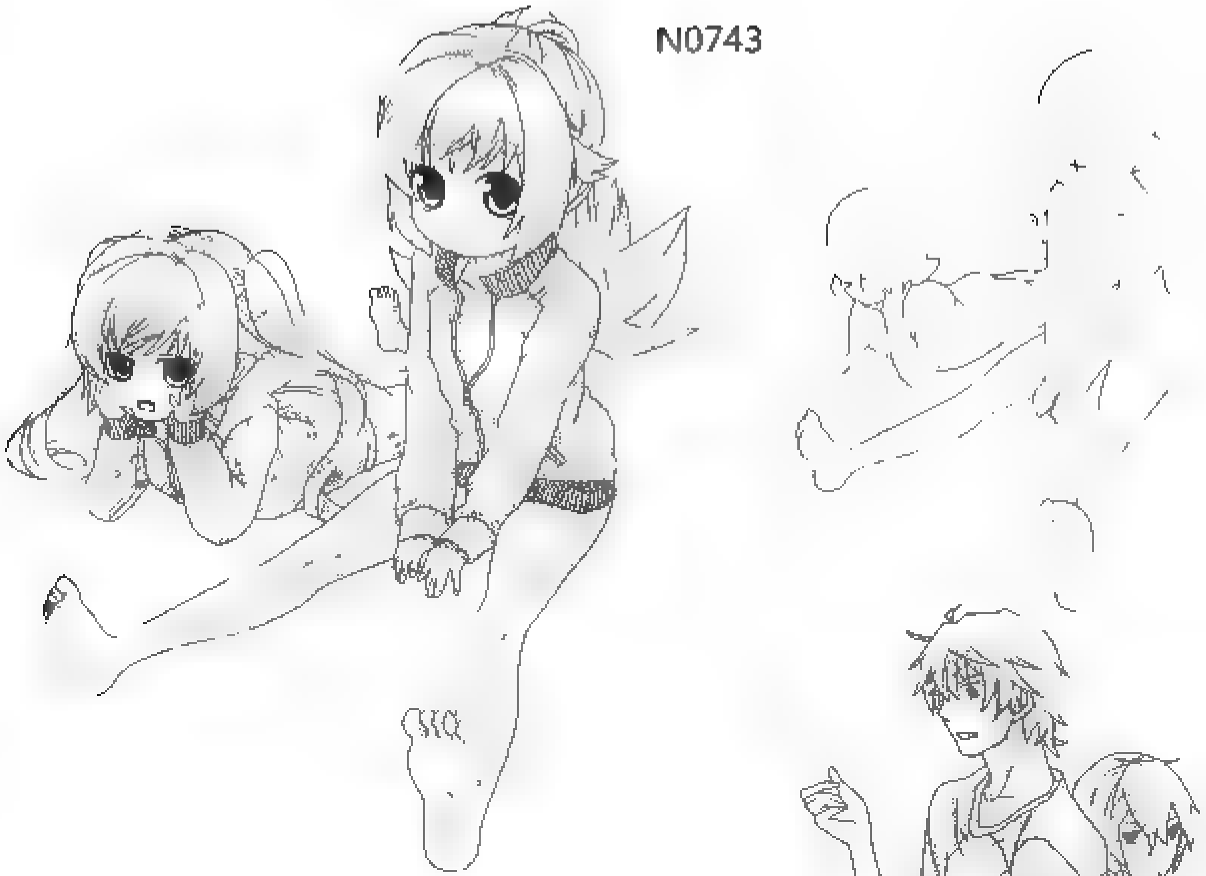
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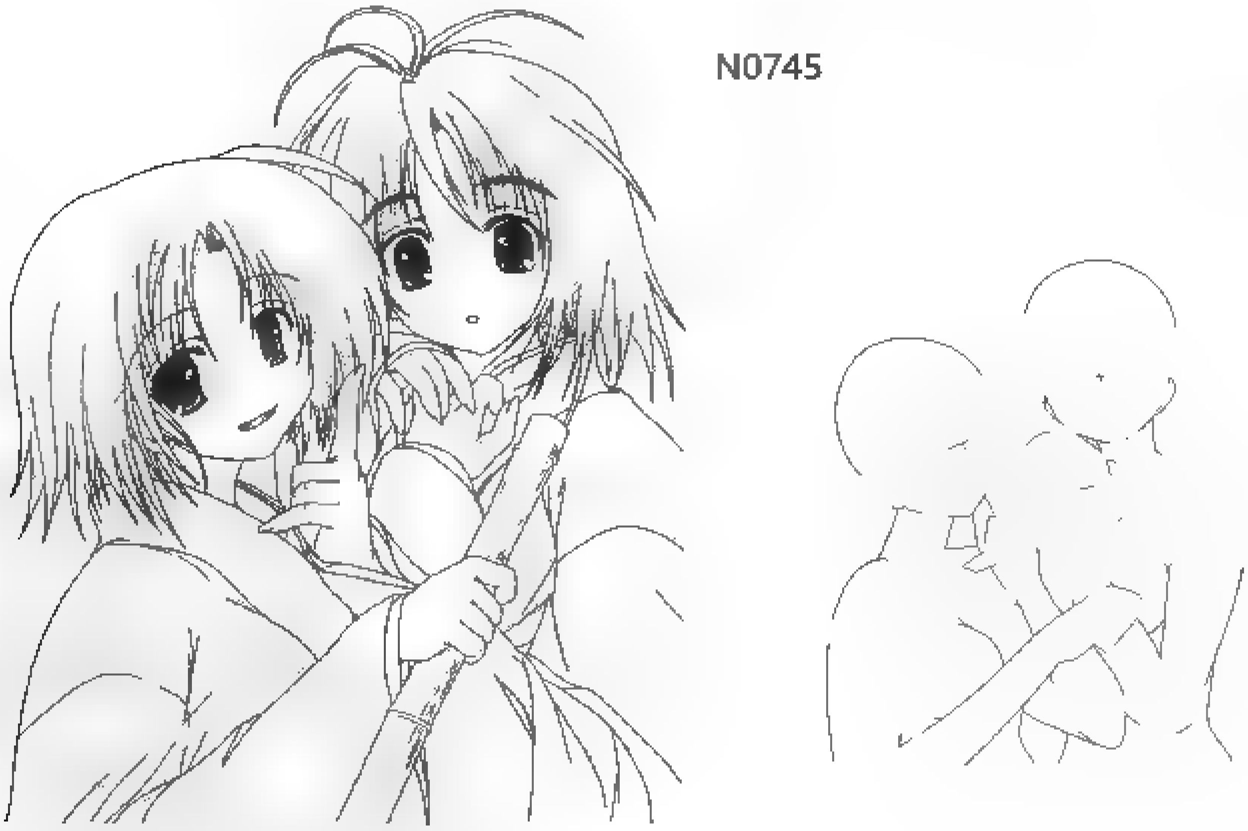
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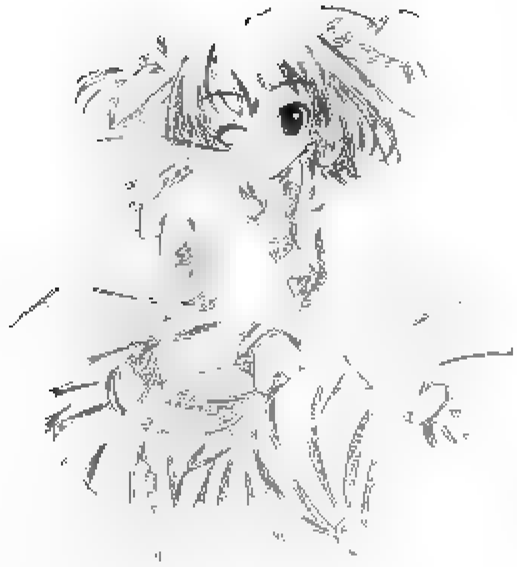




N0753



N0754



# 人物整体表现

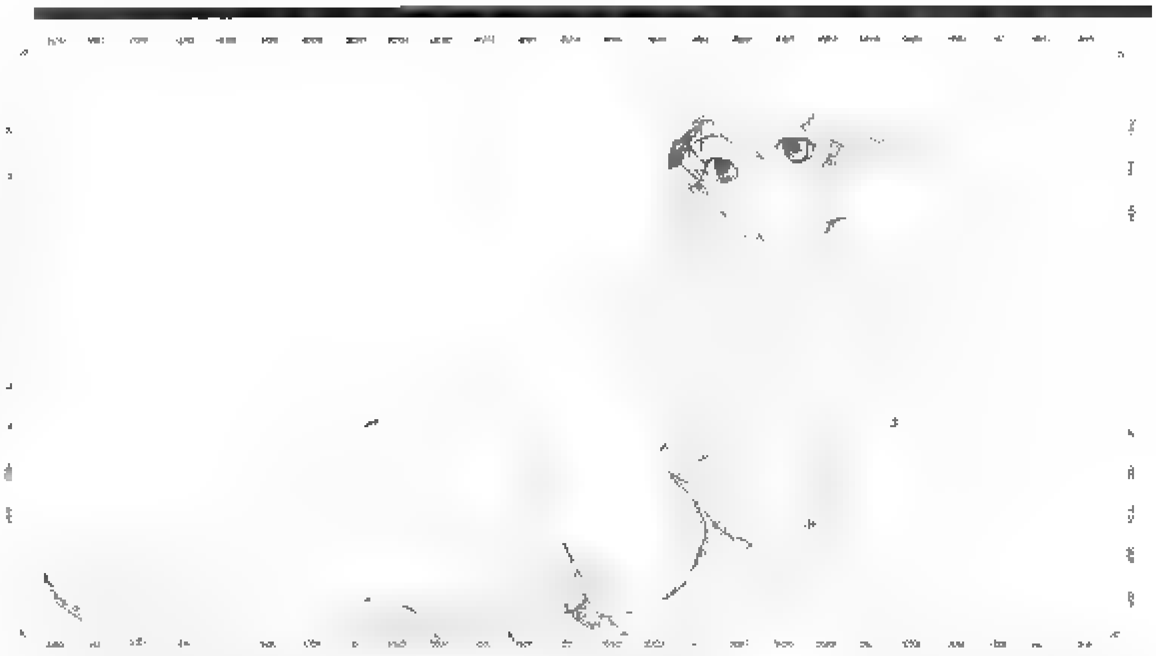
## Overall performance

### 本章简介

页数/Page：219-312

范例作品编号：N0755-N1022

内容要点：通过对人物的整体描绘来表现人物的动态，从而凸显人物的性格。在绘制的时候要注意人物整体的比例关系。

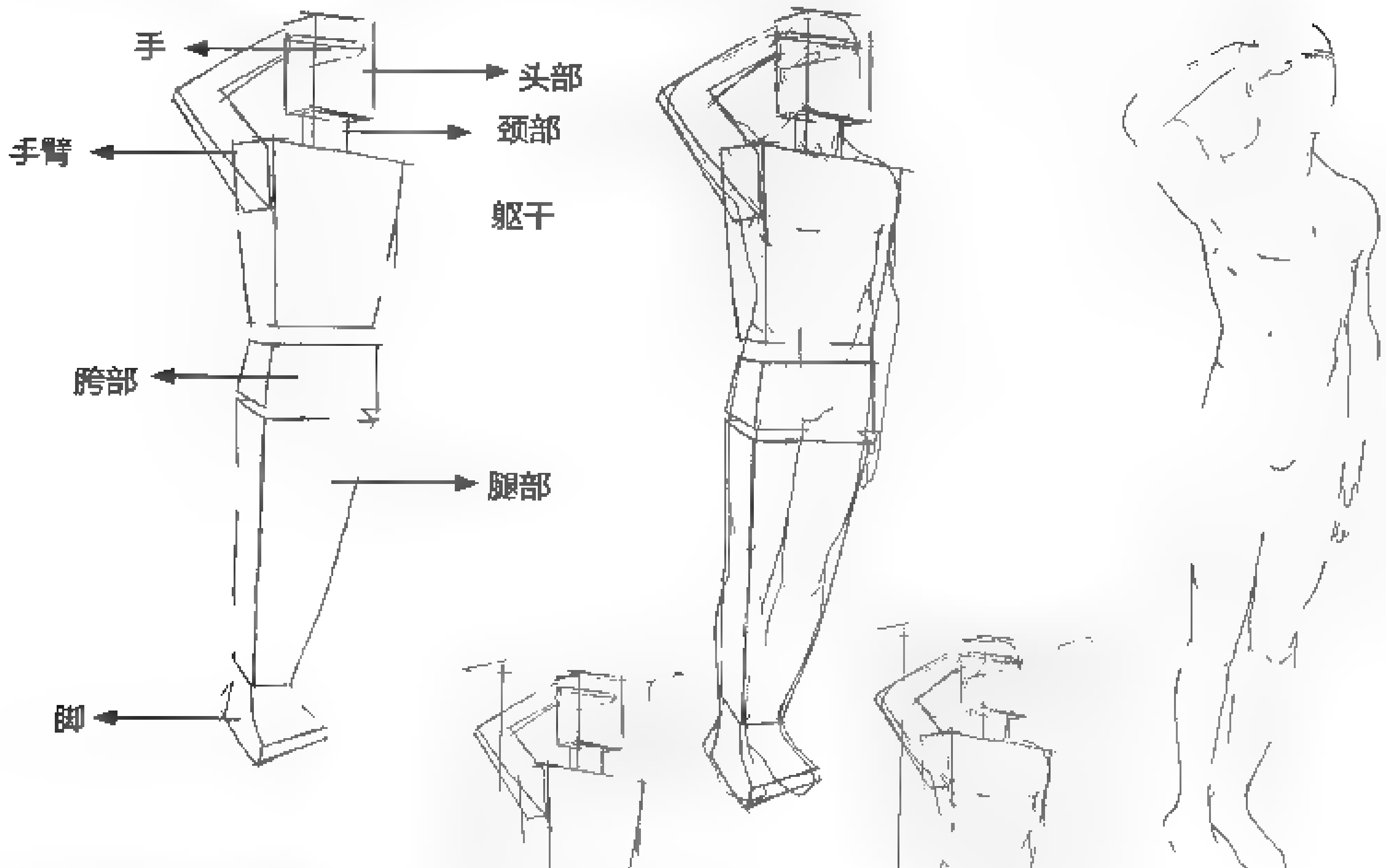




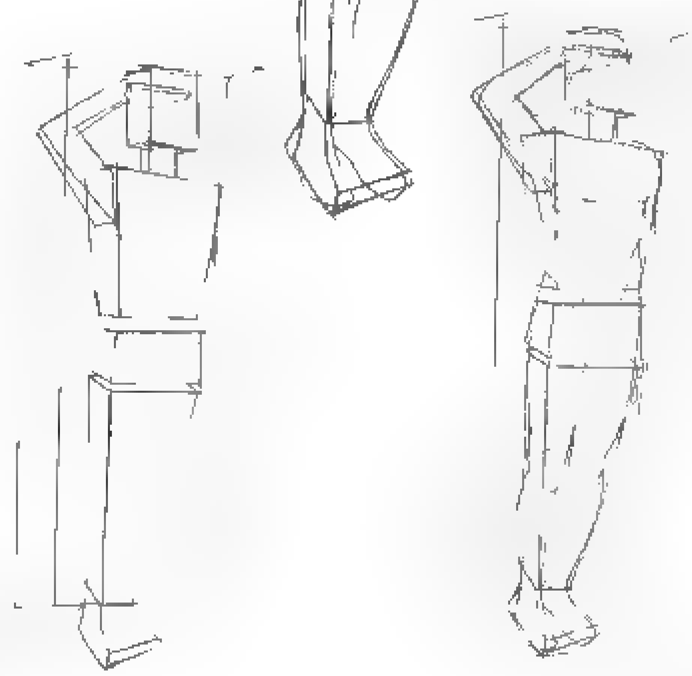


# 人体表现的技法

人体是实实在在存在于三维空间中的，我们在绘制人物时，要将人体表现出立体感、透视感。只有人物存在了，才能更好地表现人物的动作。



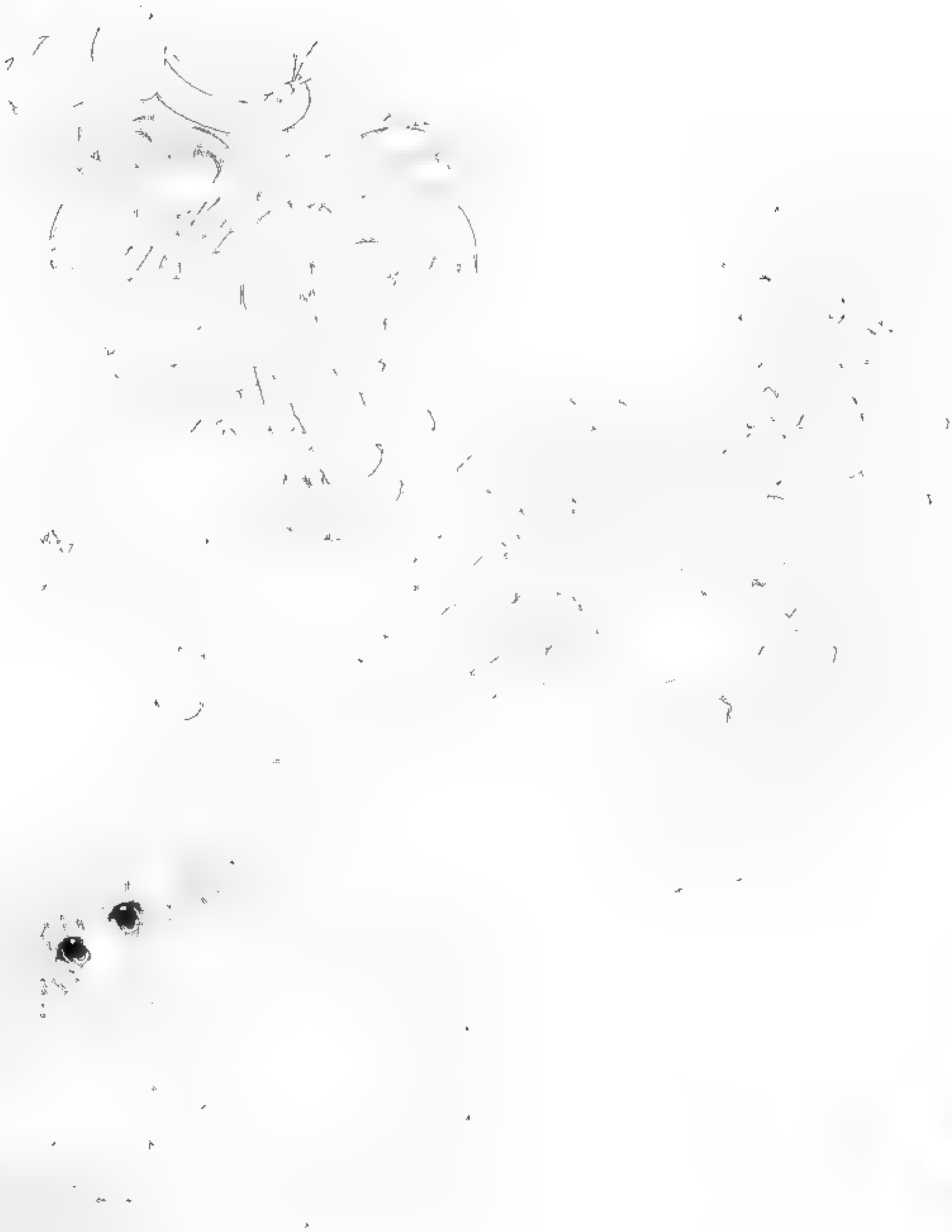

除了将整个身体用长方体来表示外，我们还可以将不同的身体部位也用长方体表示，这样可以加深我们在绘画时的立体意识。





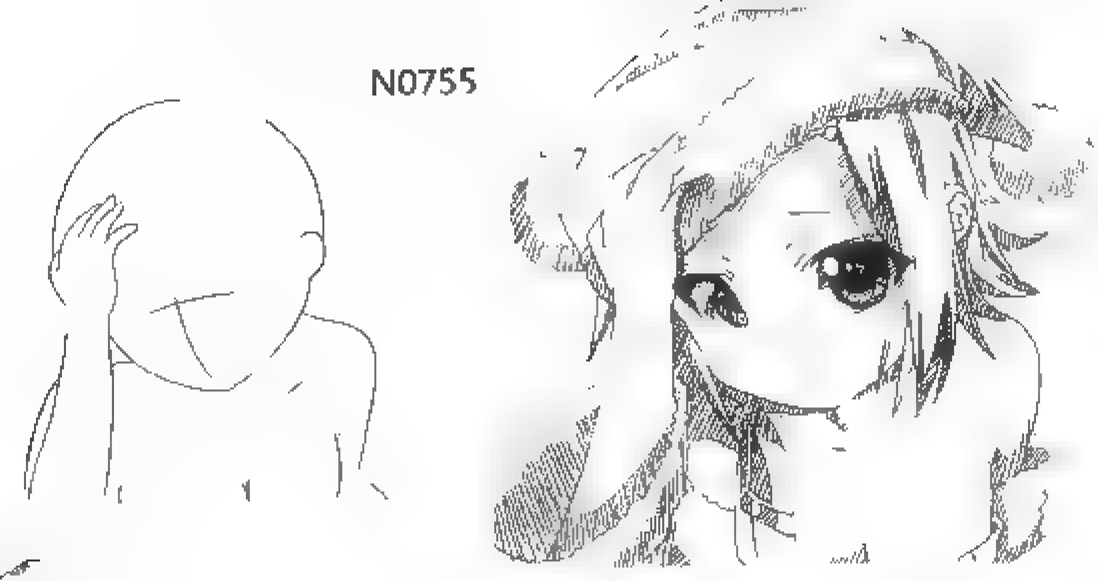
正面　　顶面　　背面

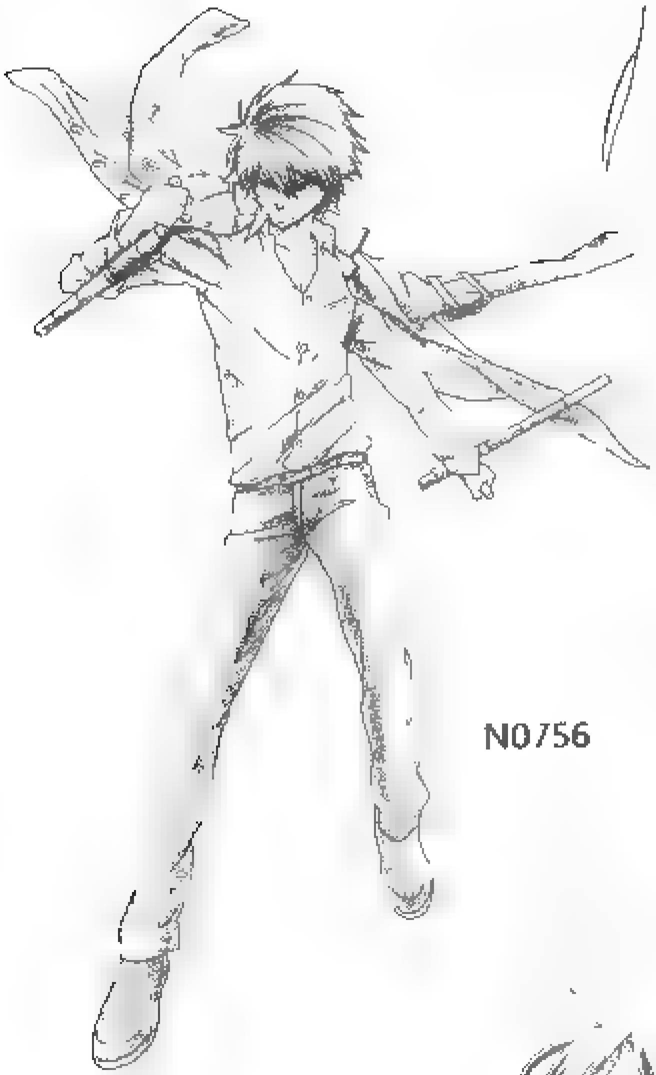
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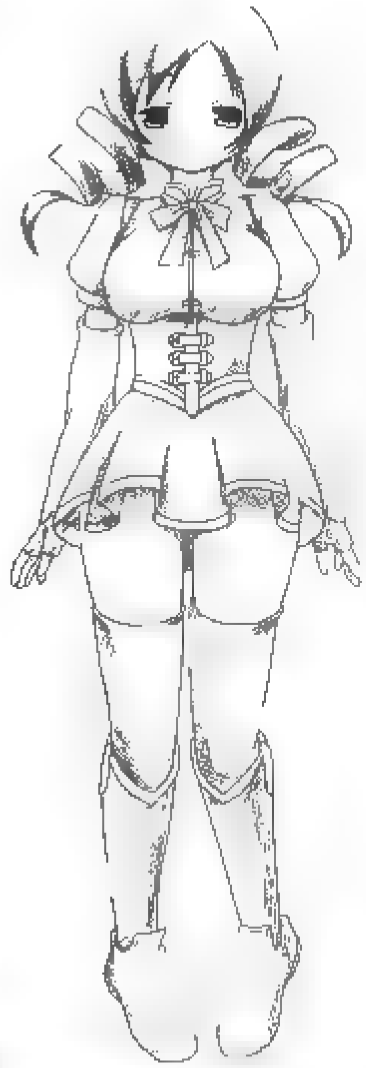


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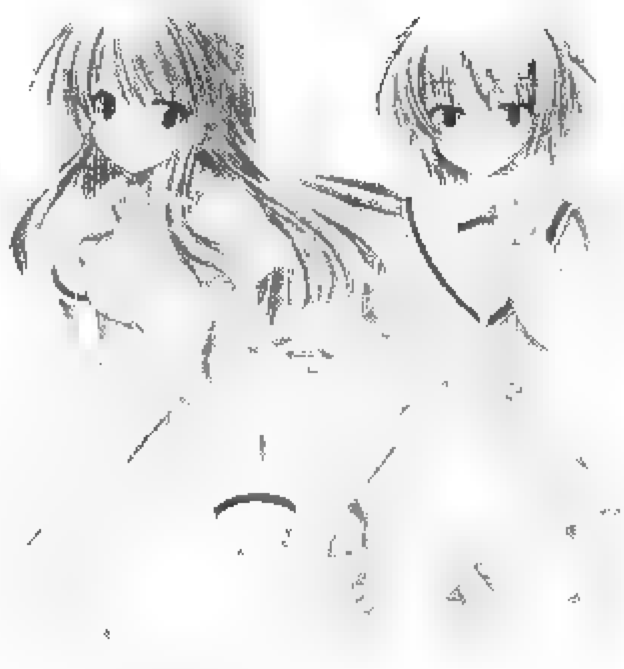
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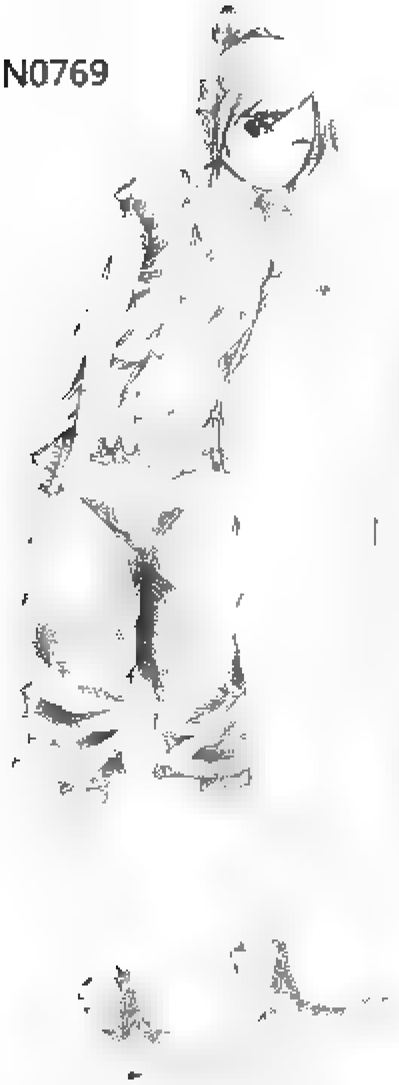


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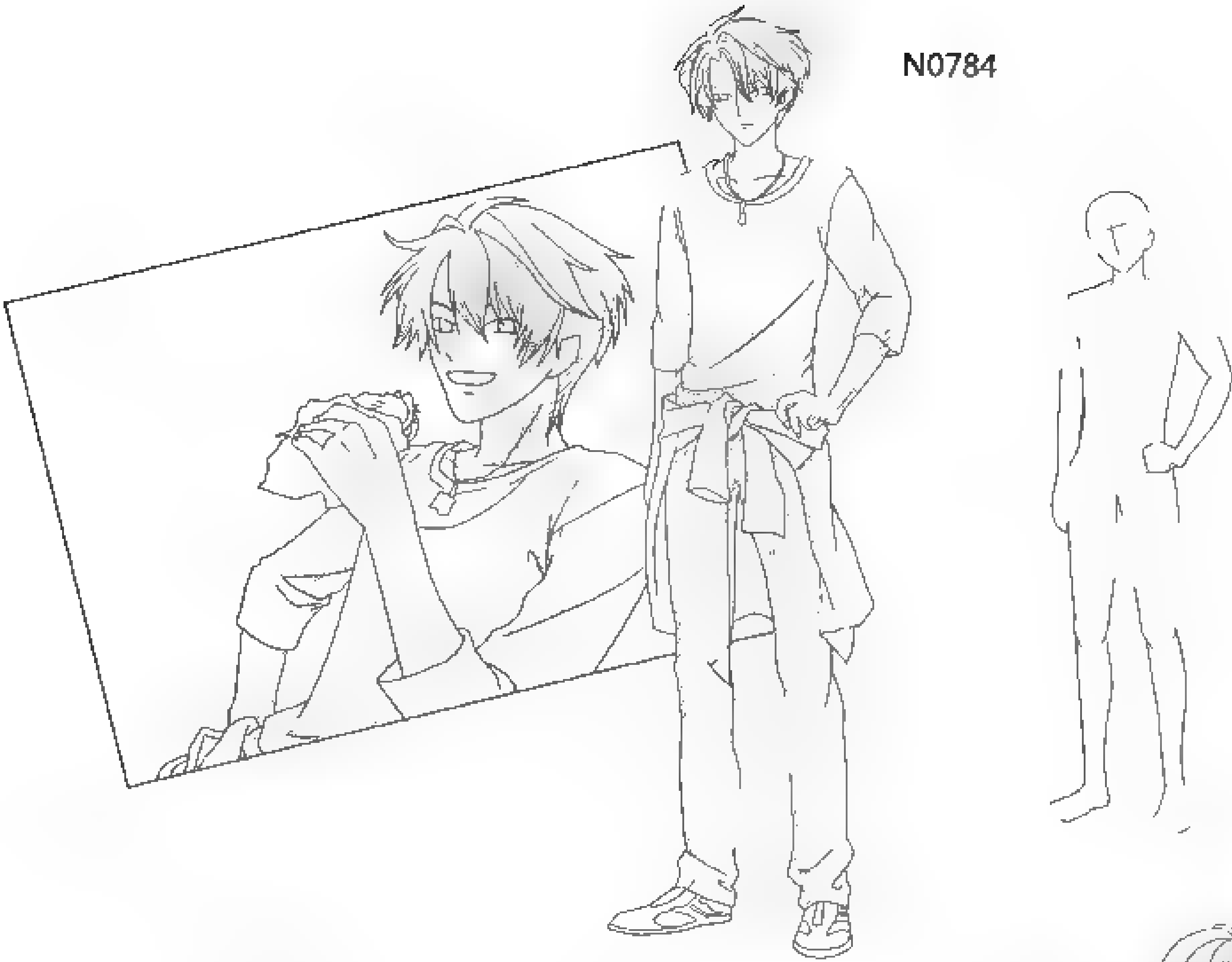


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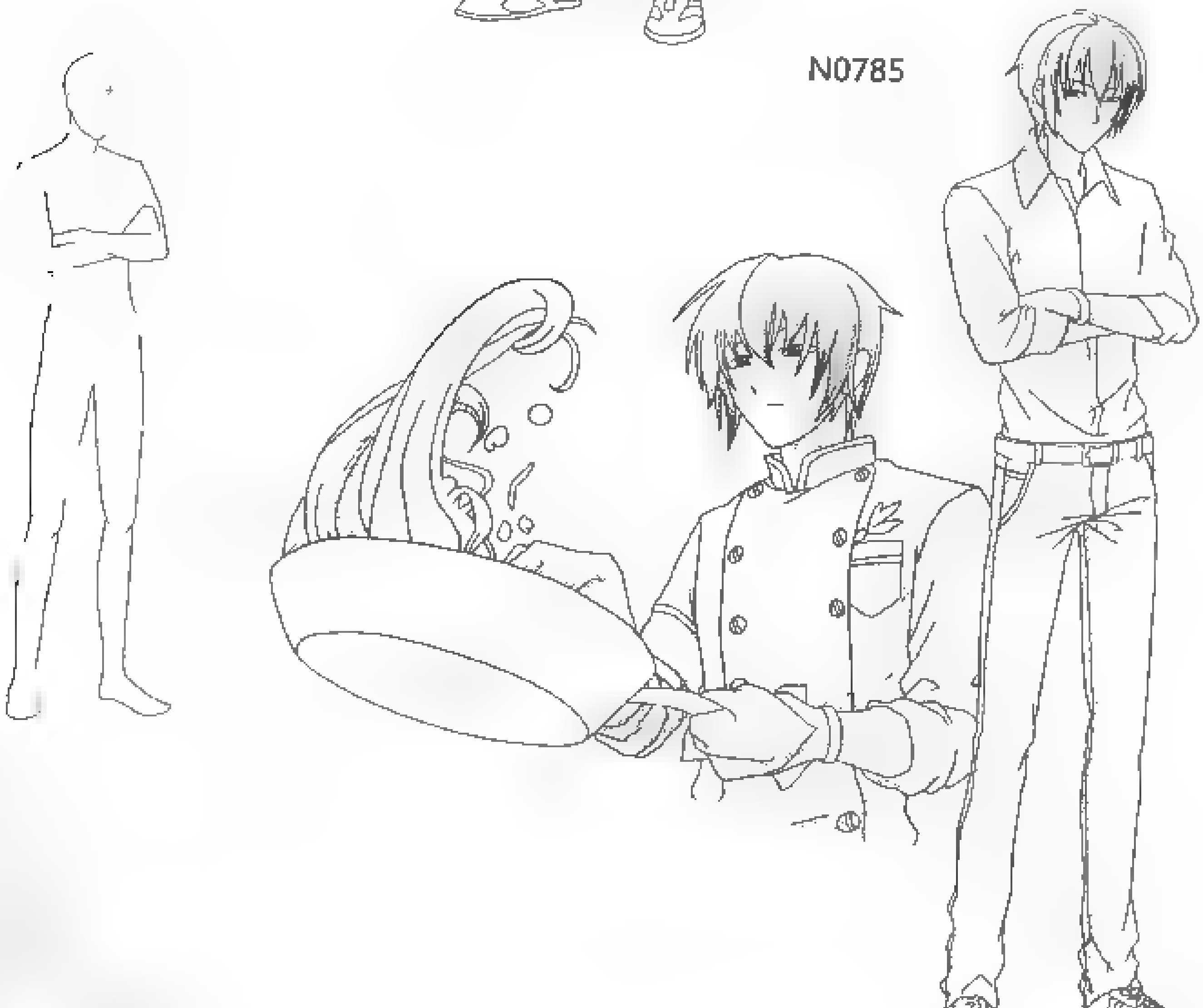


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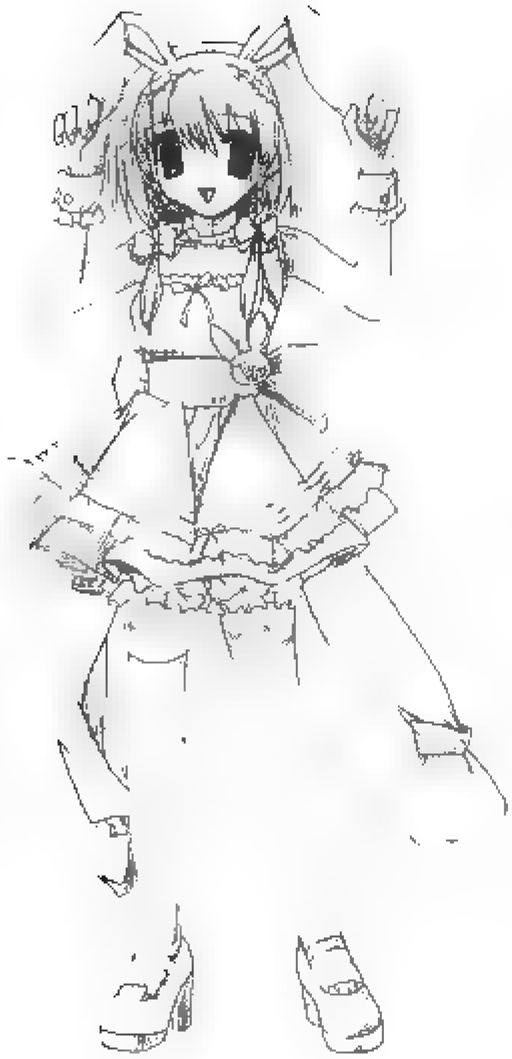
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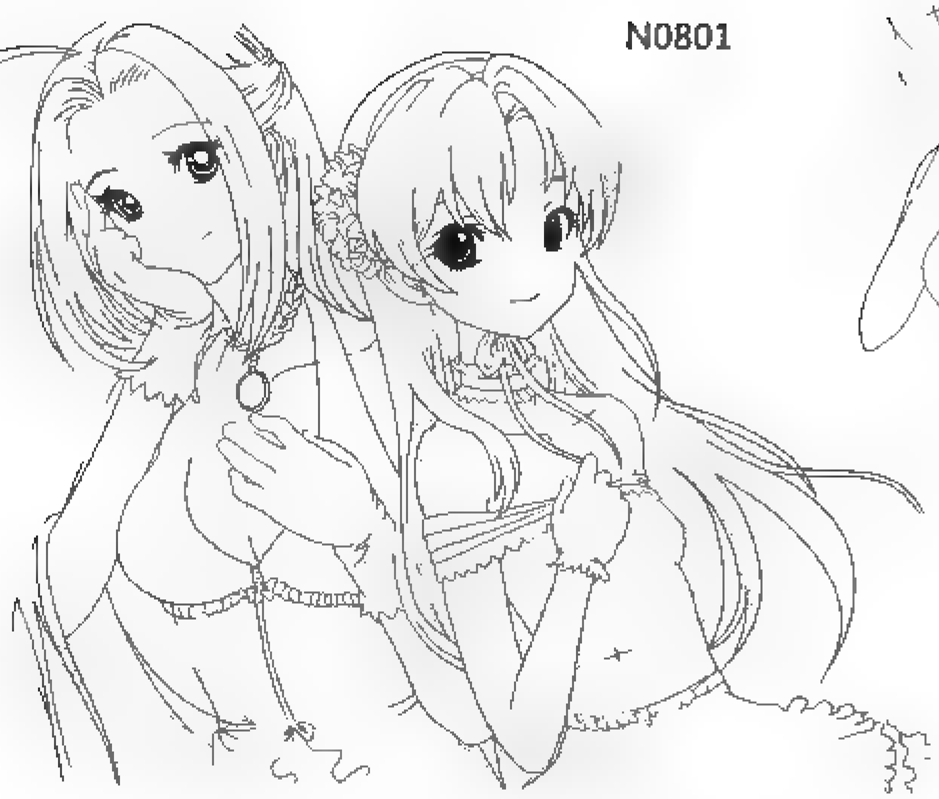
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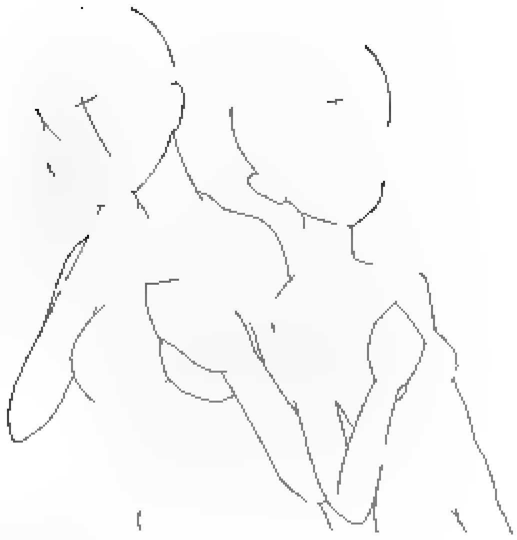


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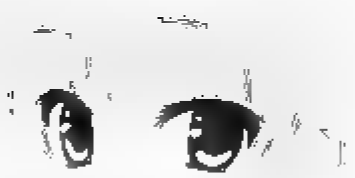


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N0803



N0804

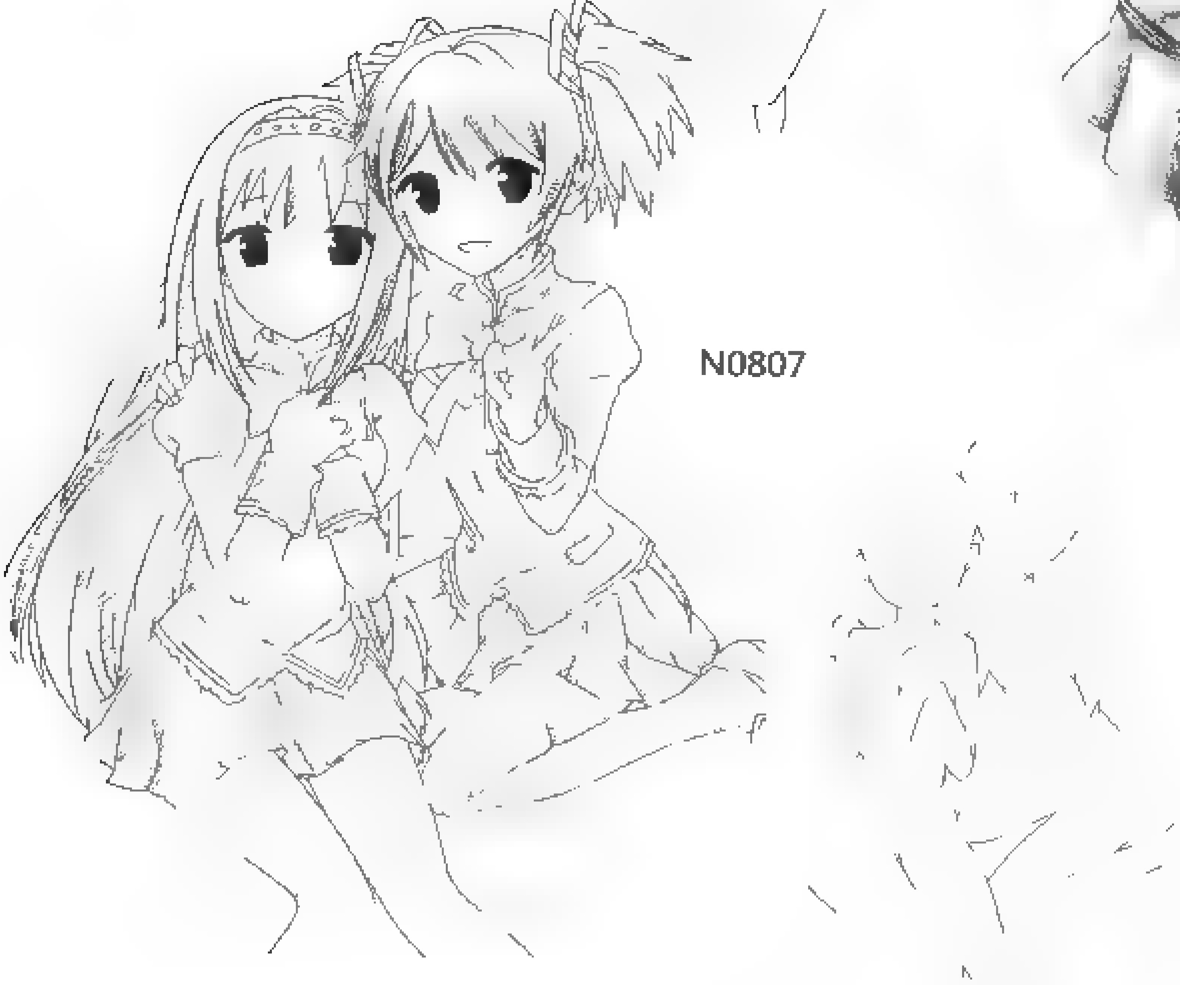


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N0806

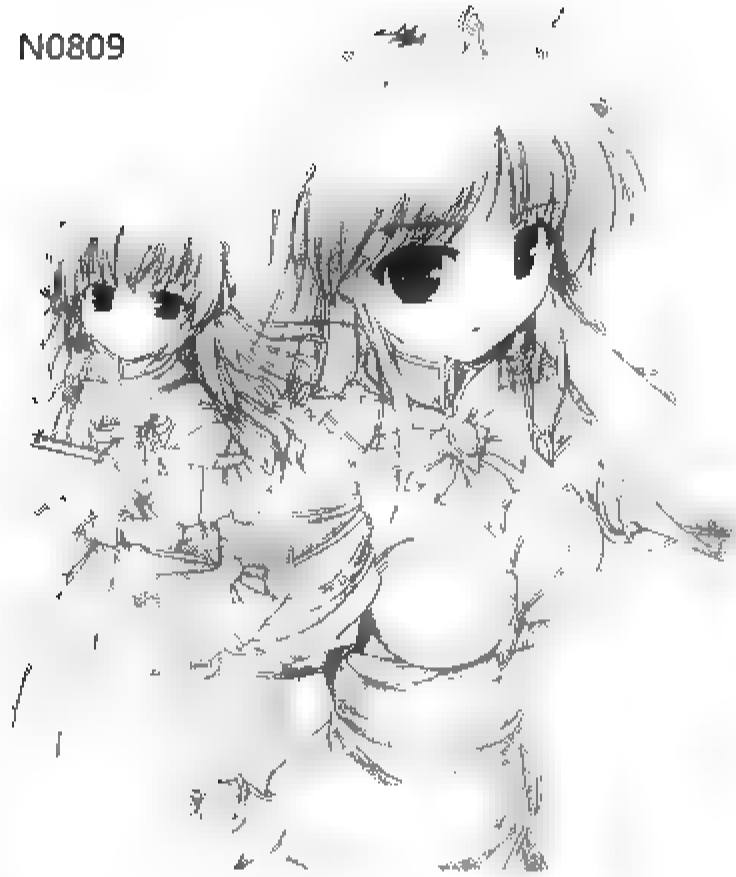


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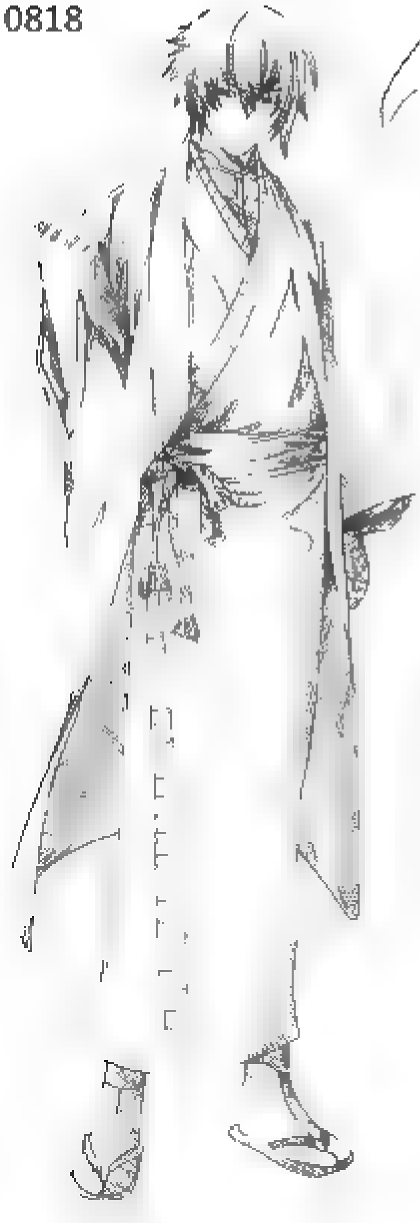






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N0818



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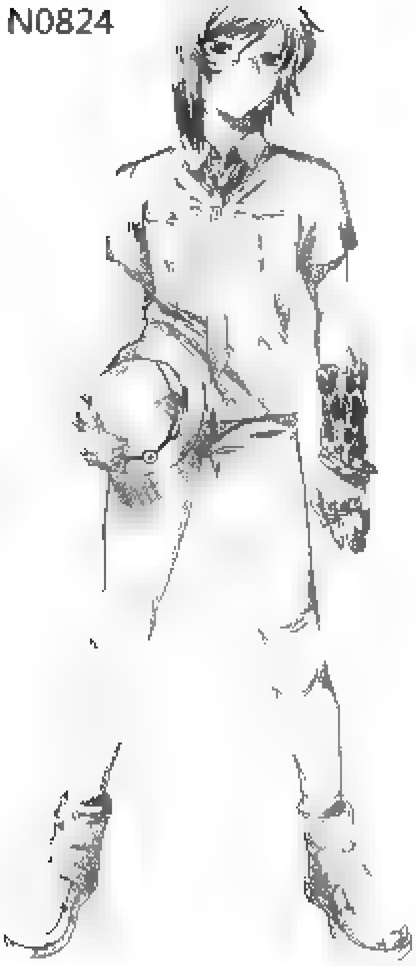


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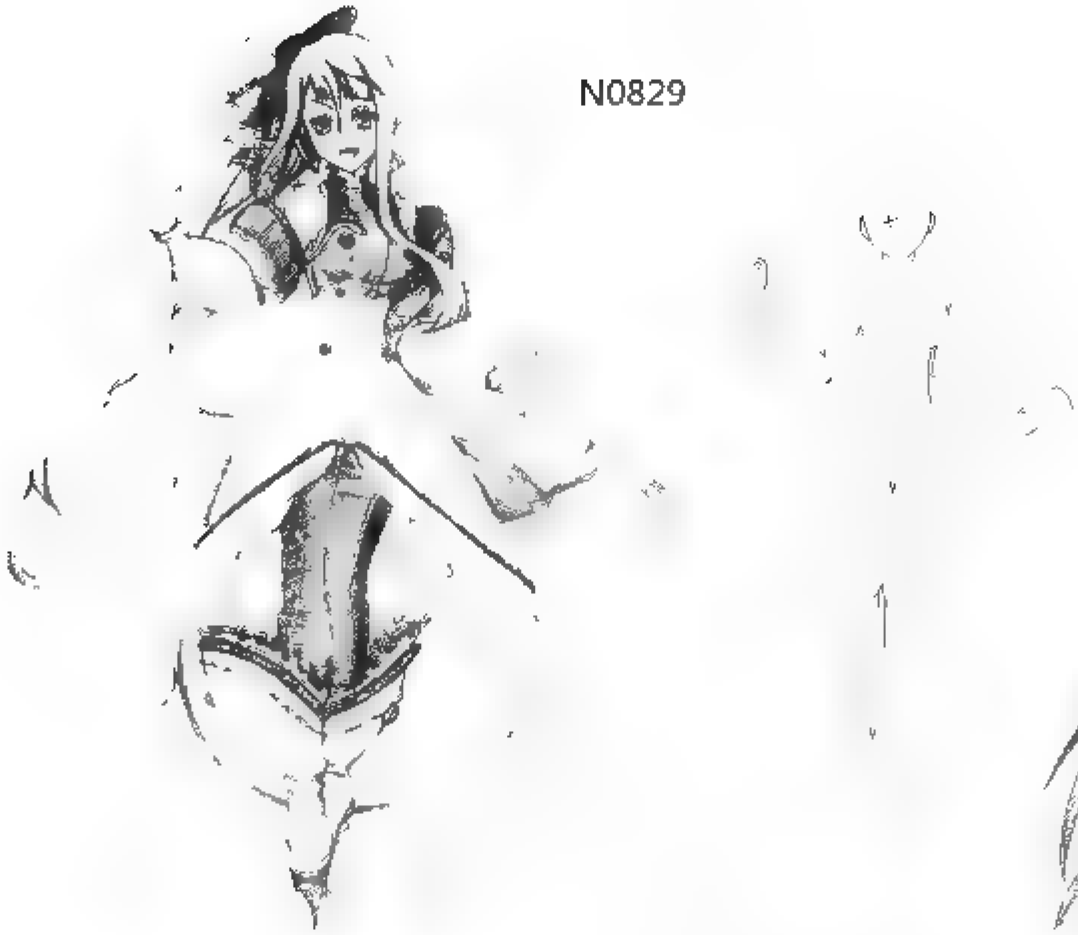
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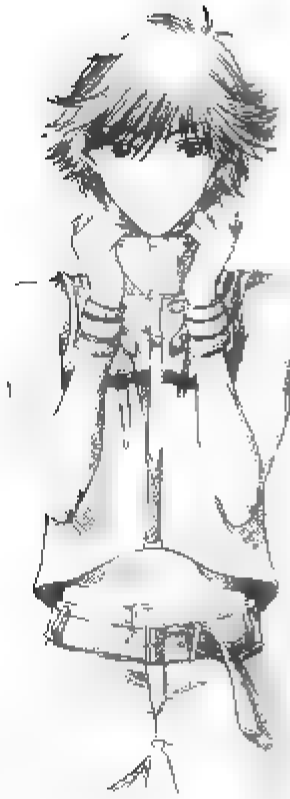
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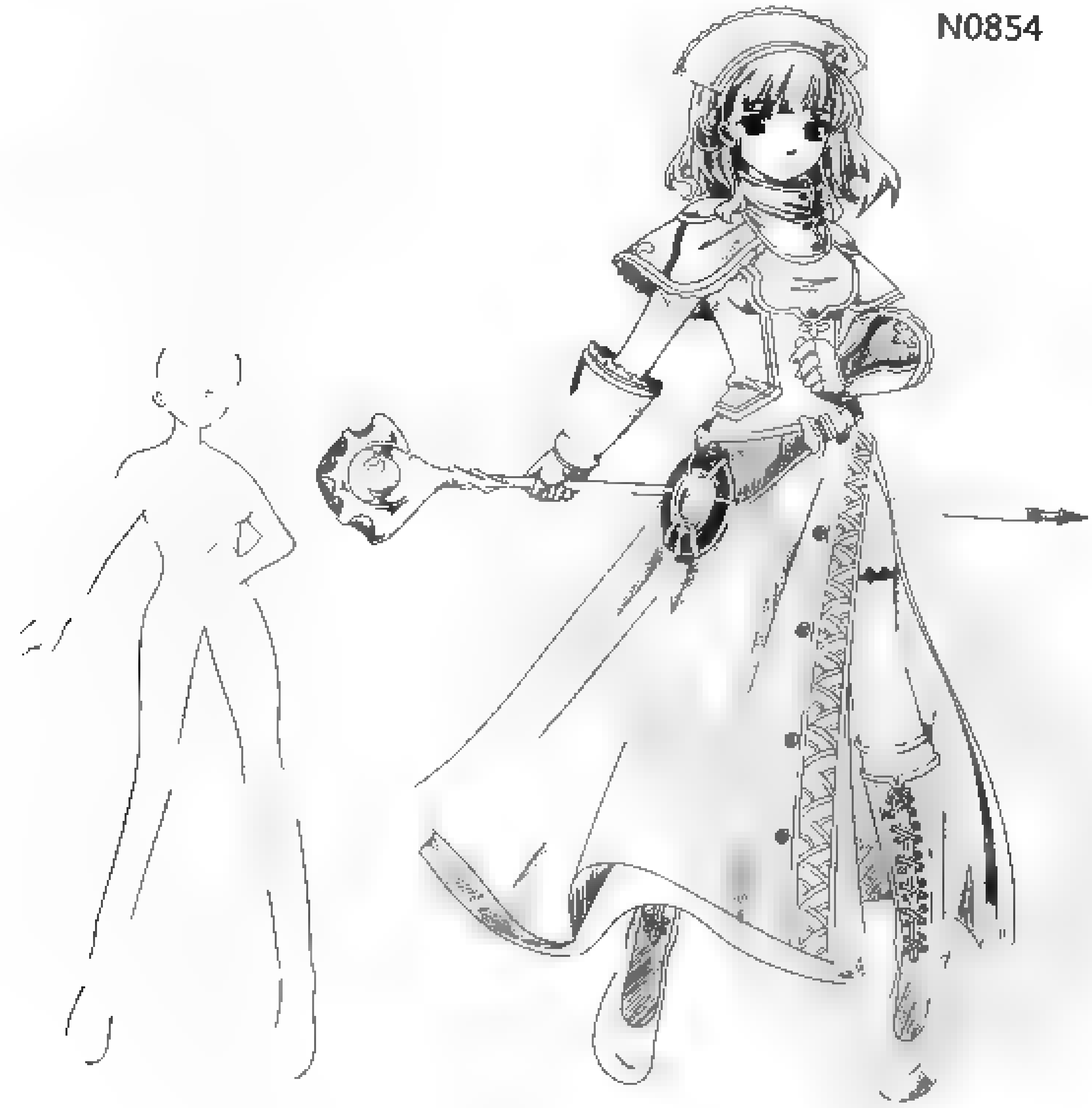
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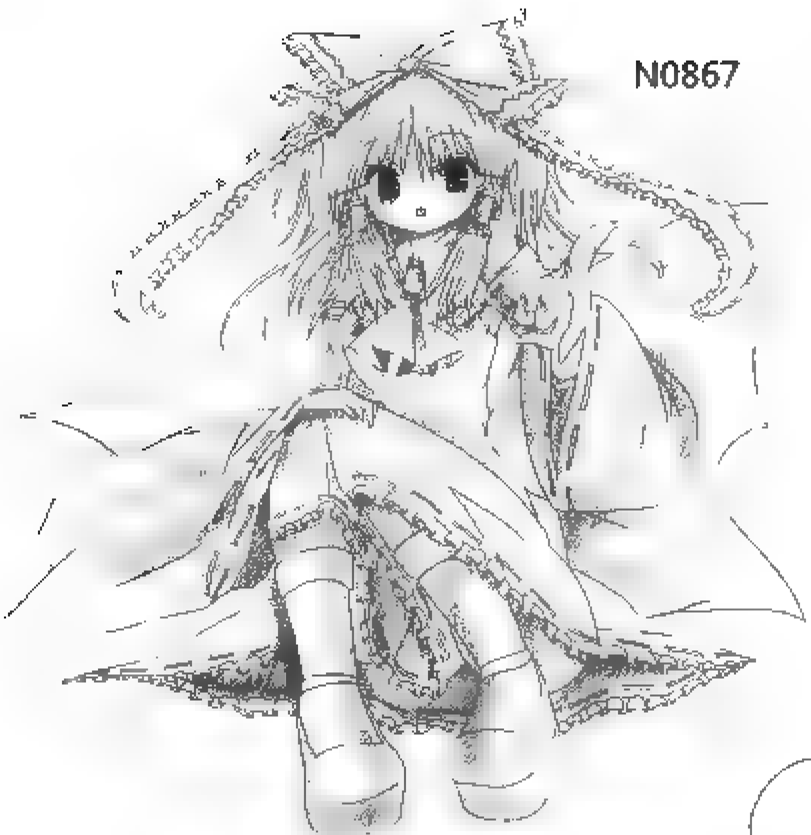
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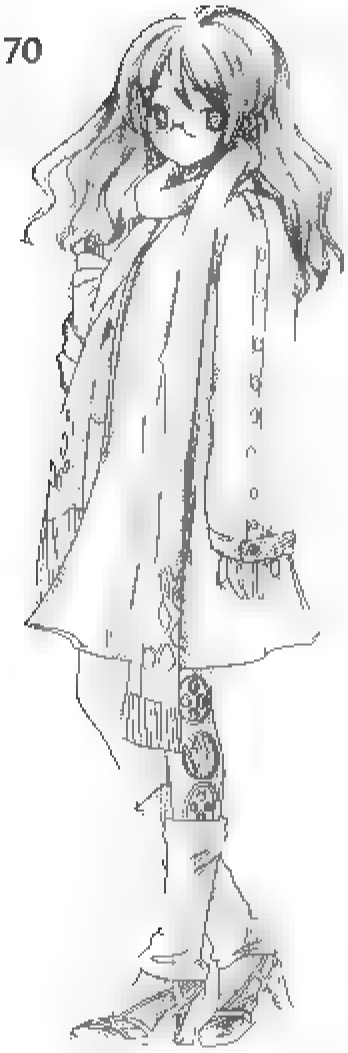
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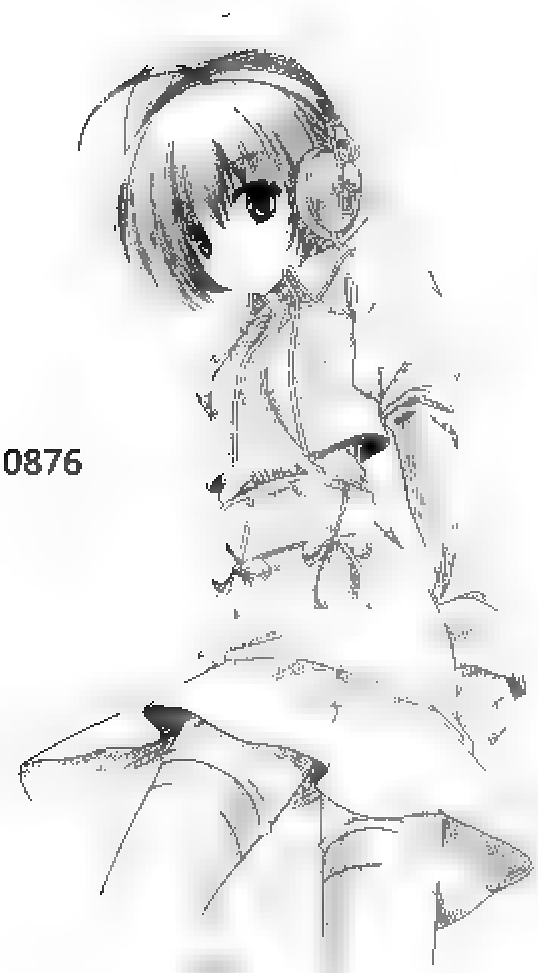
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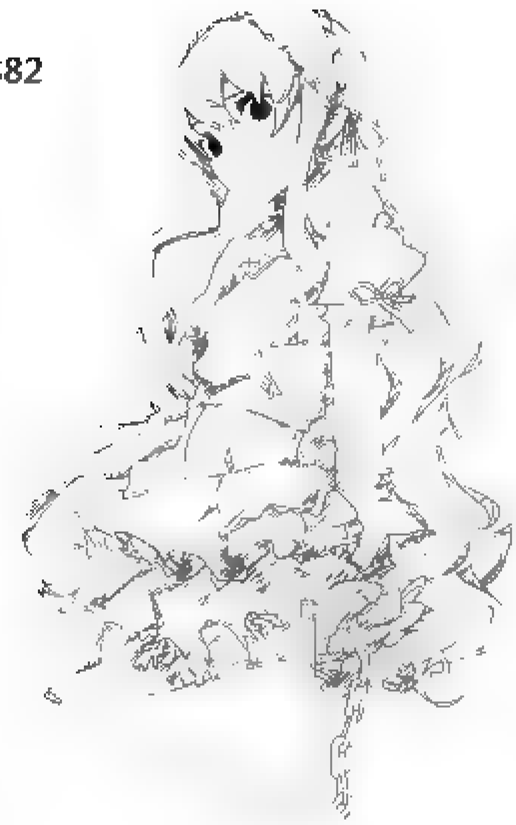


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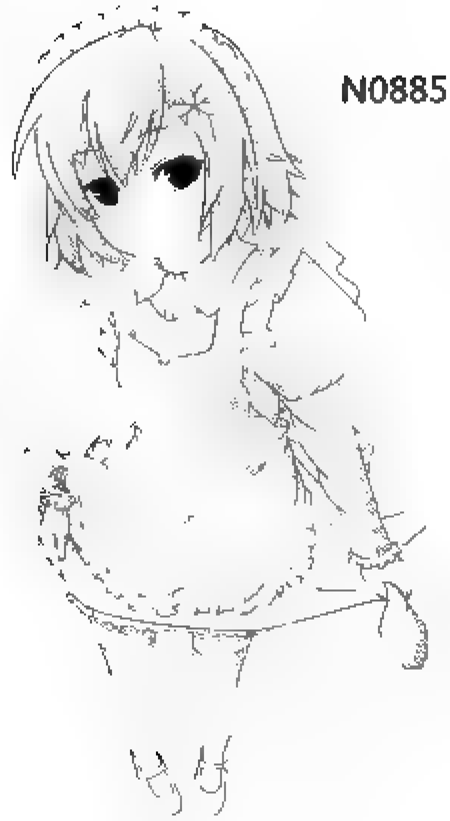
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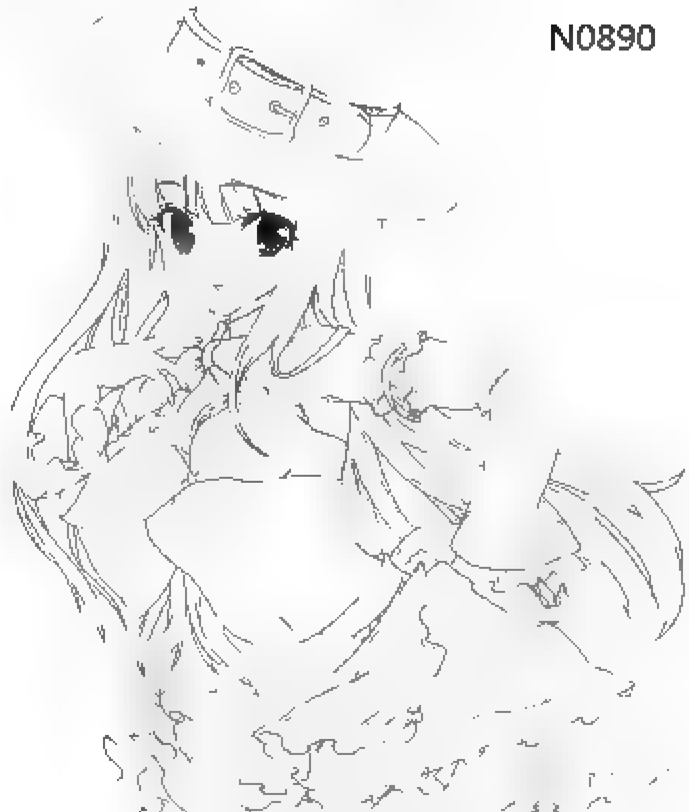
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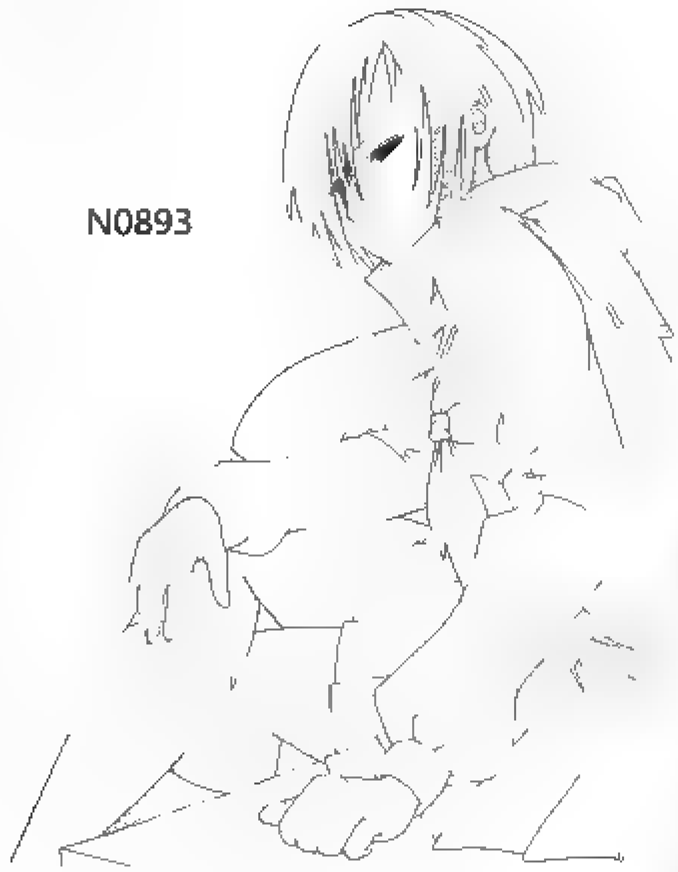
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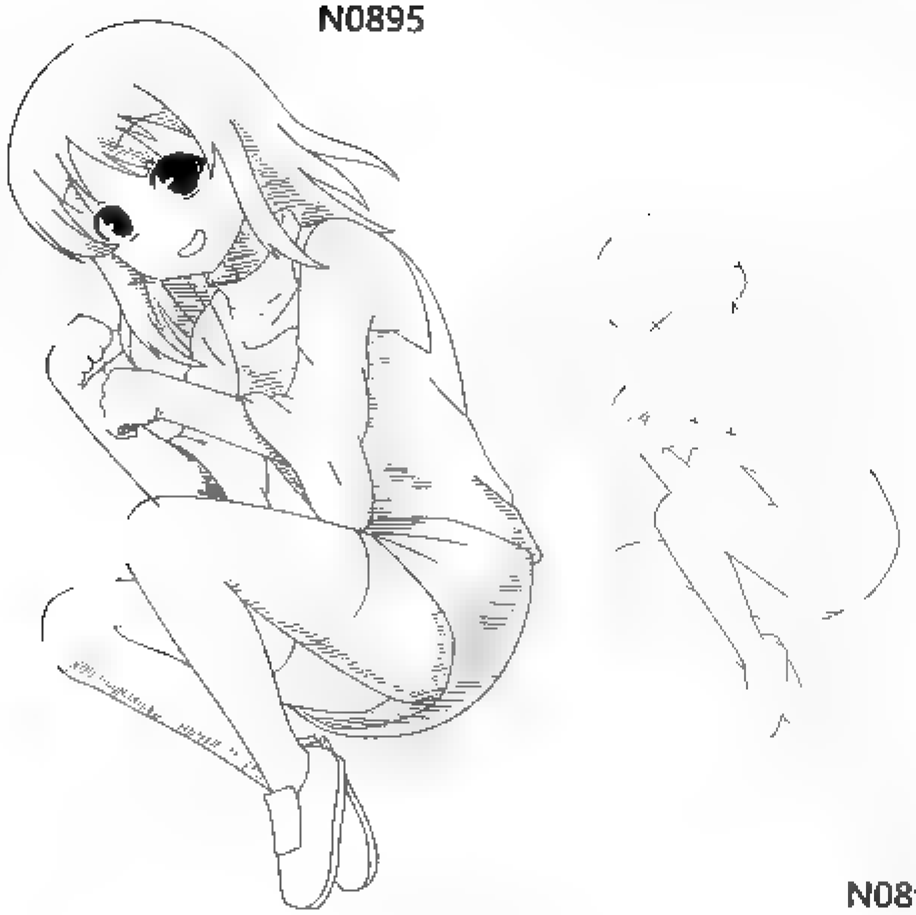
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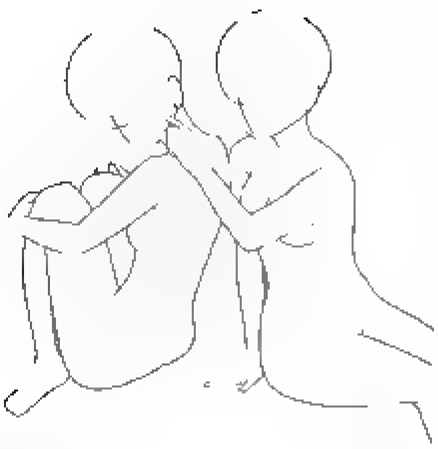
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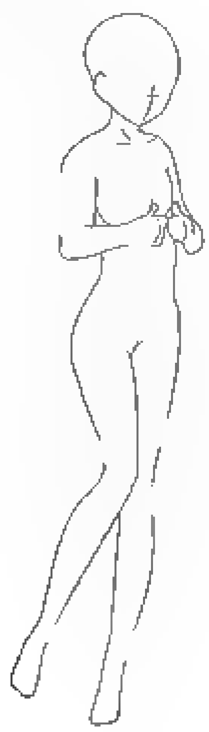


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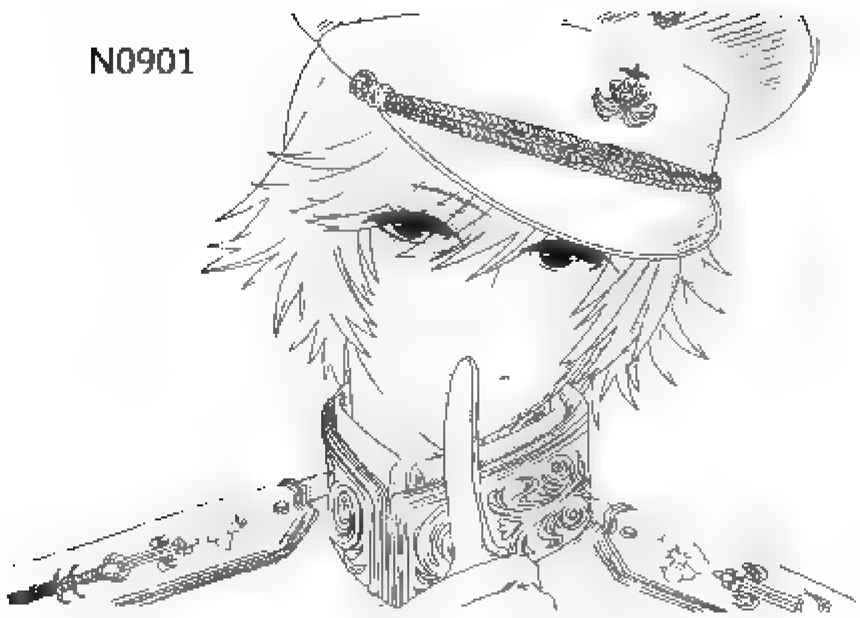


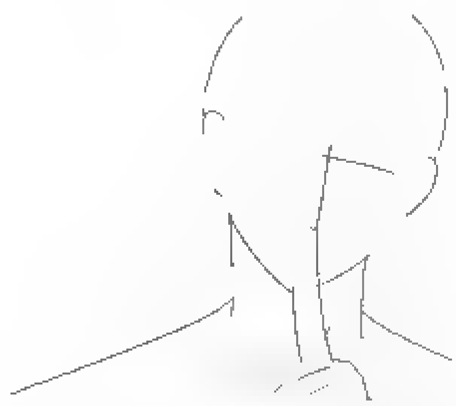


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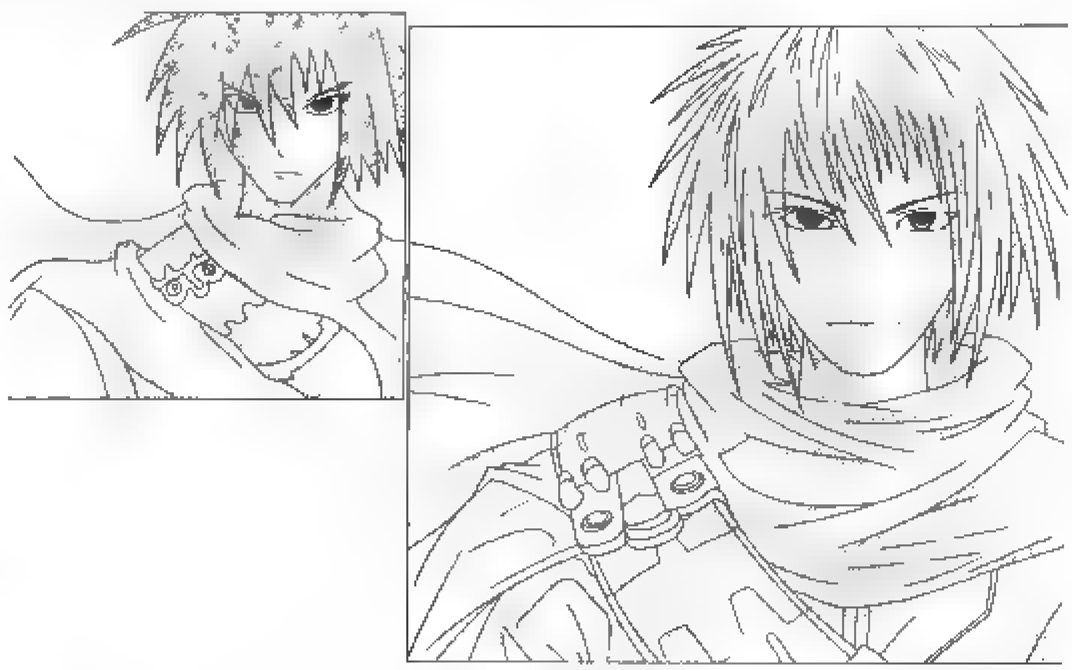
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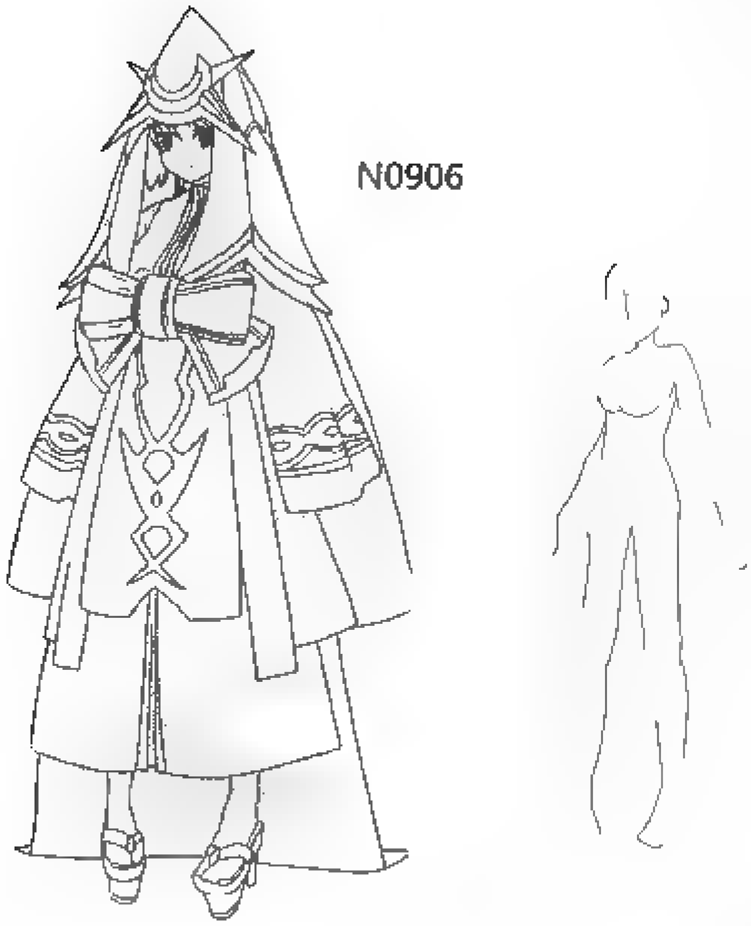


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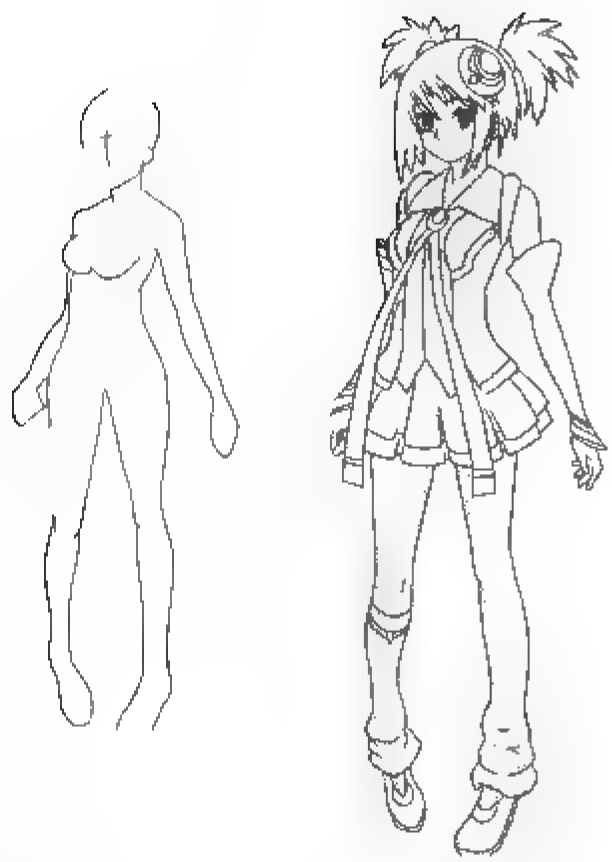


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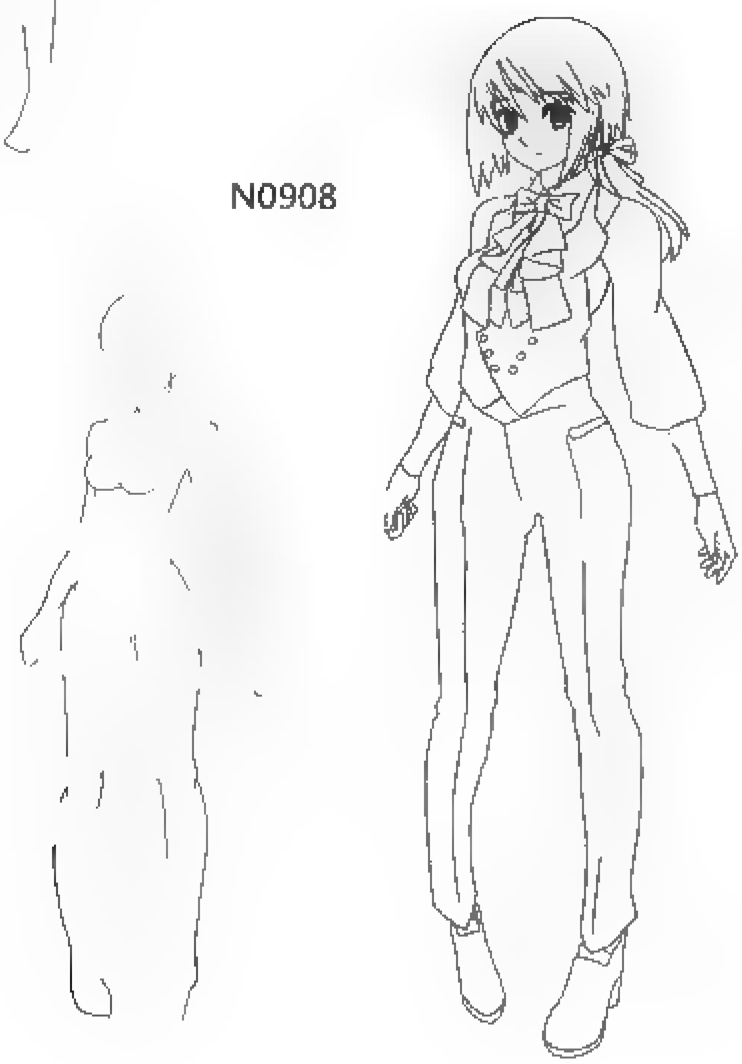




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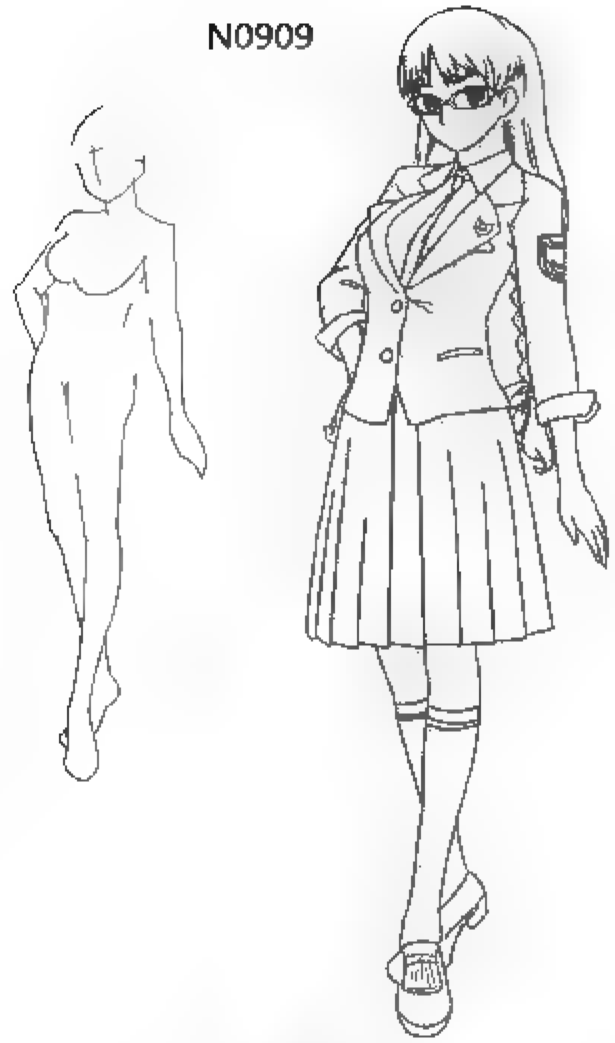


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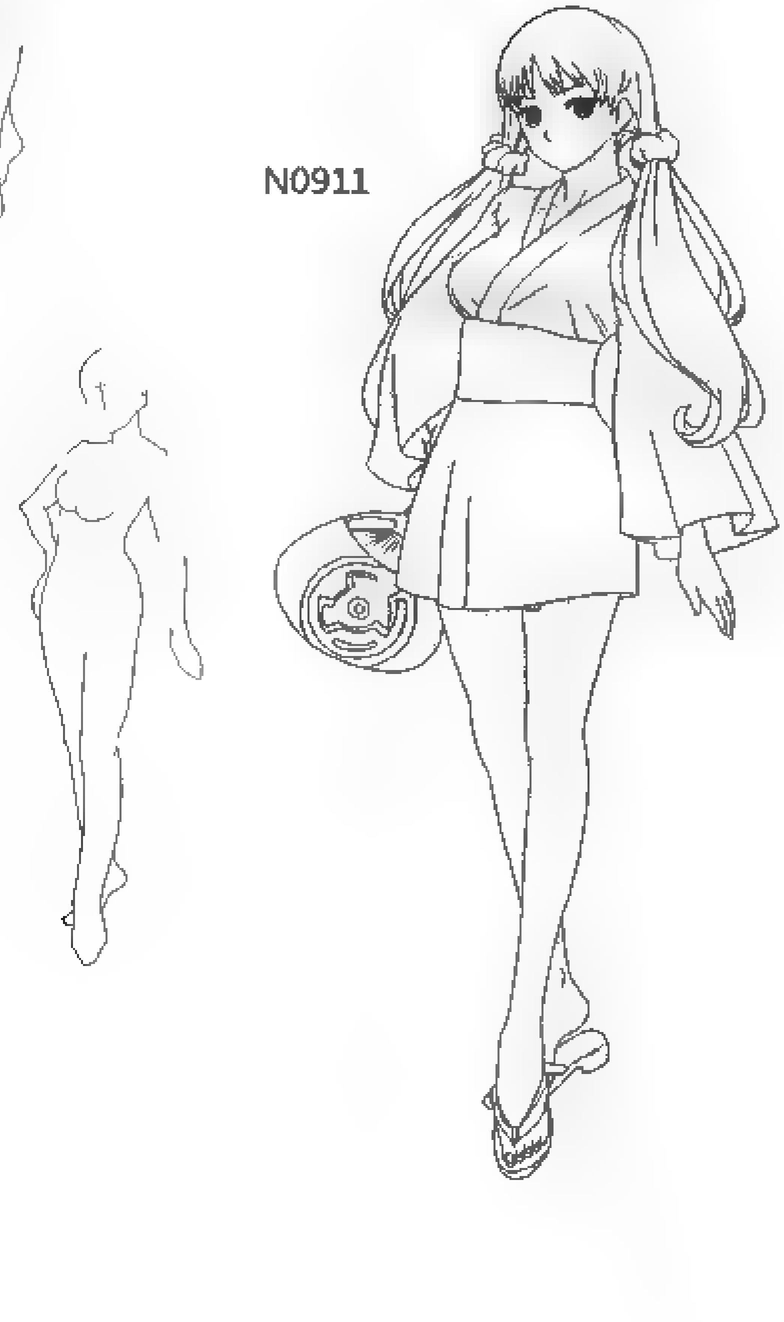
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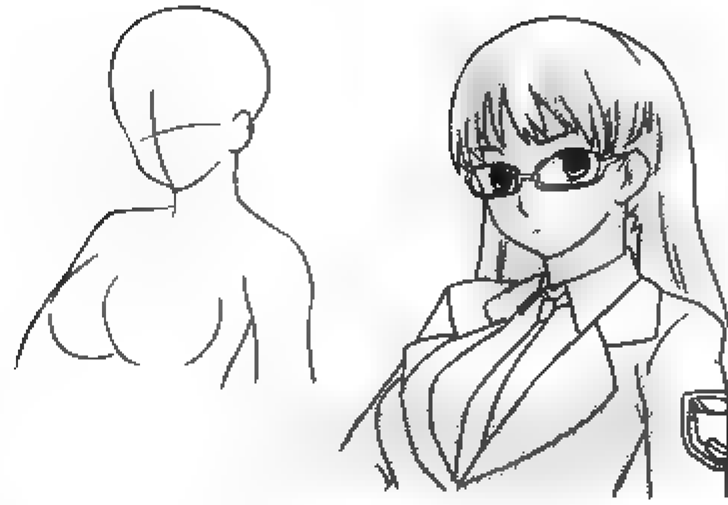
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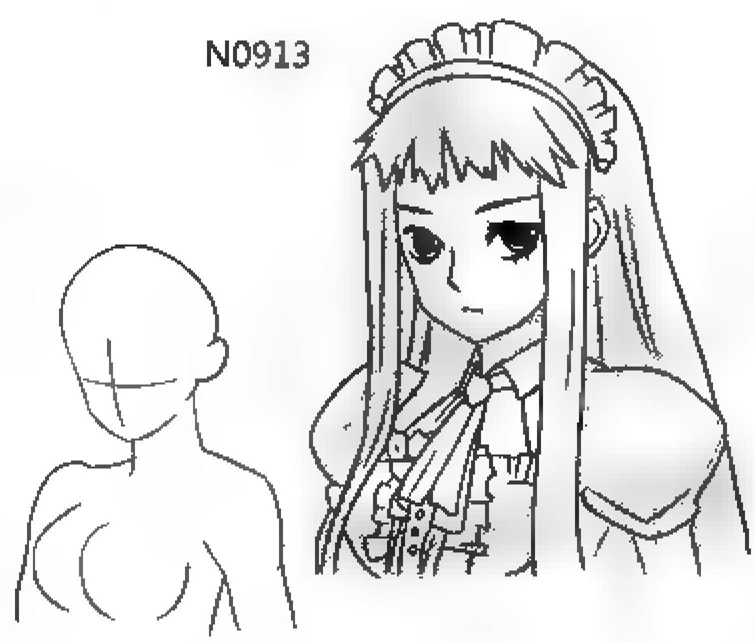
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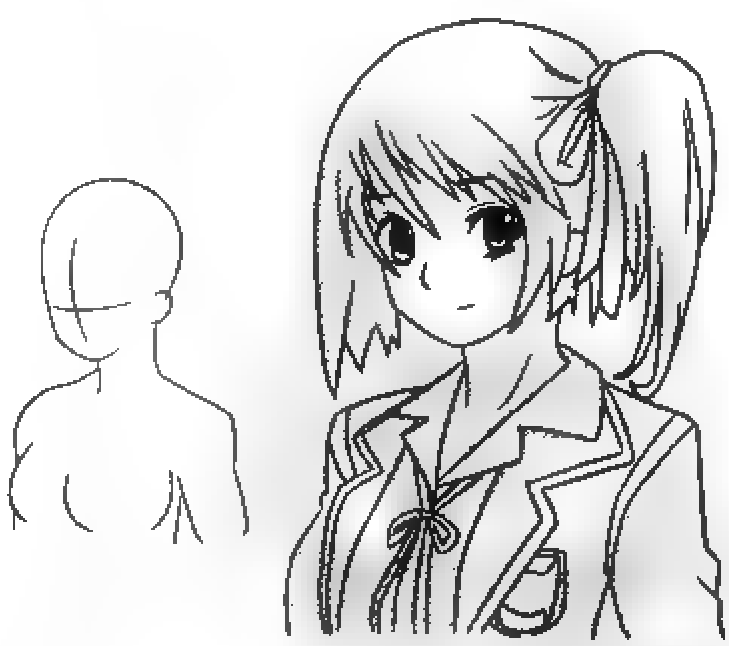


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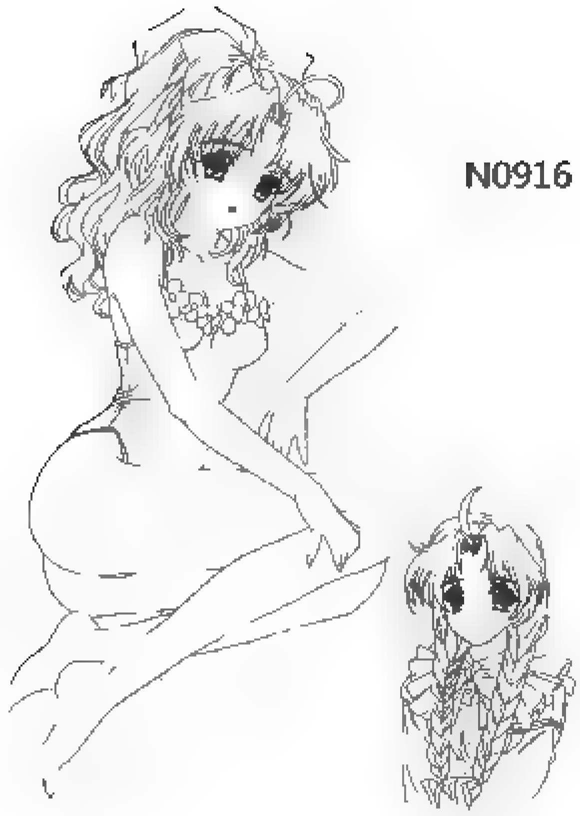




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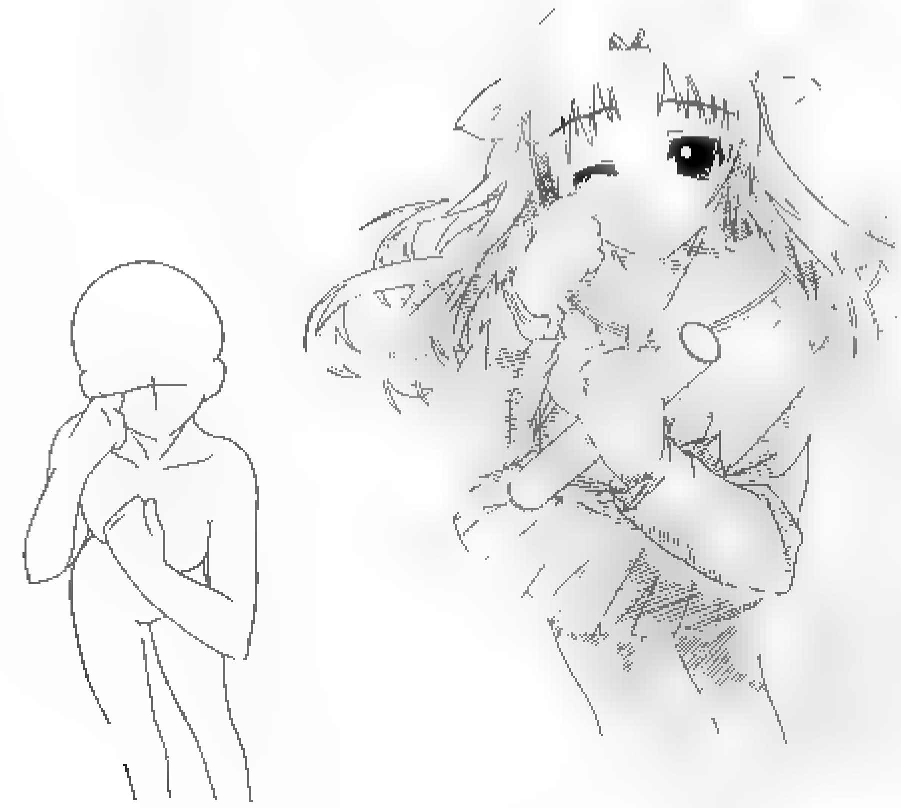


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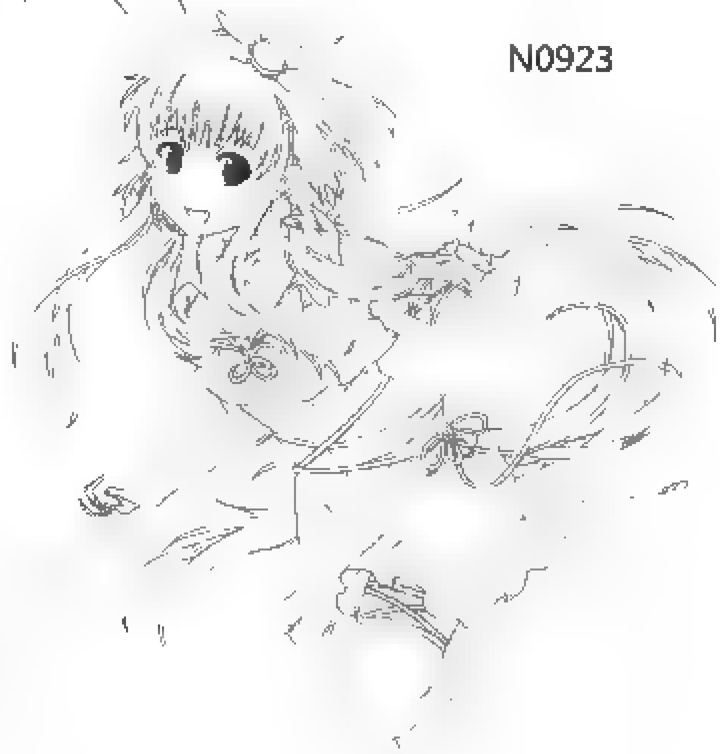


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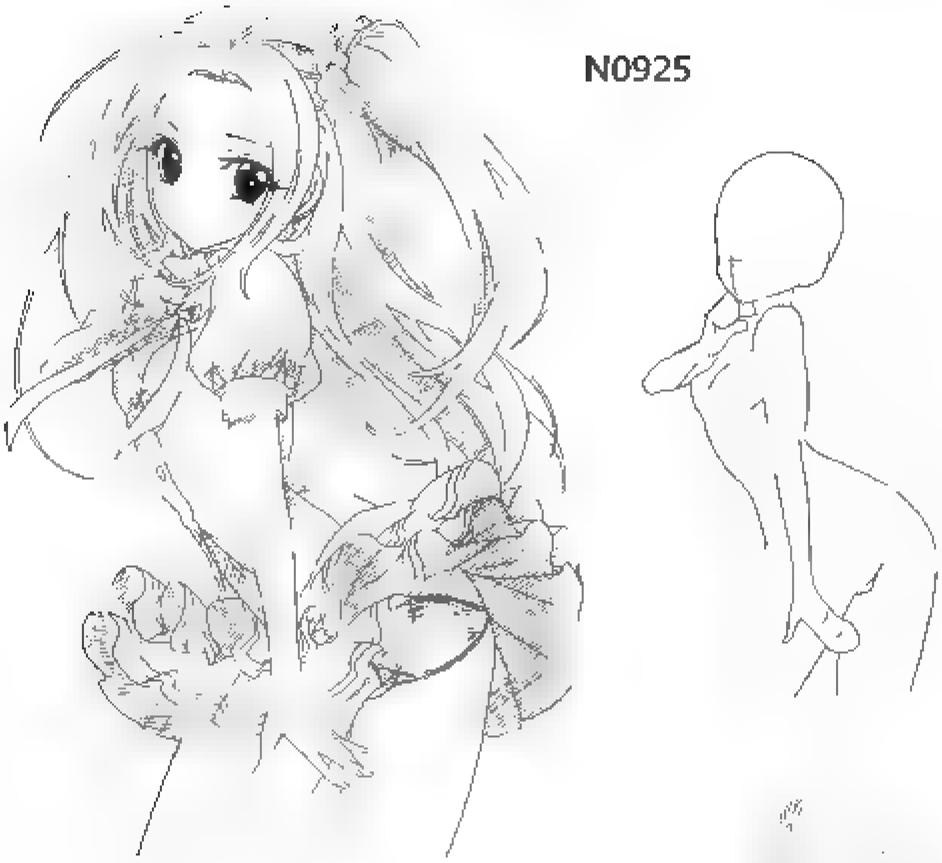


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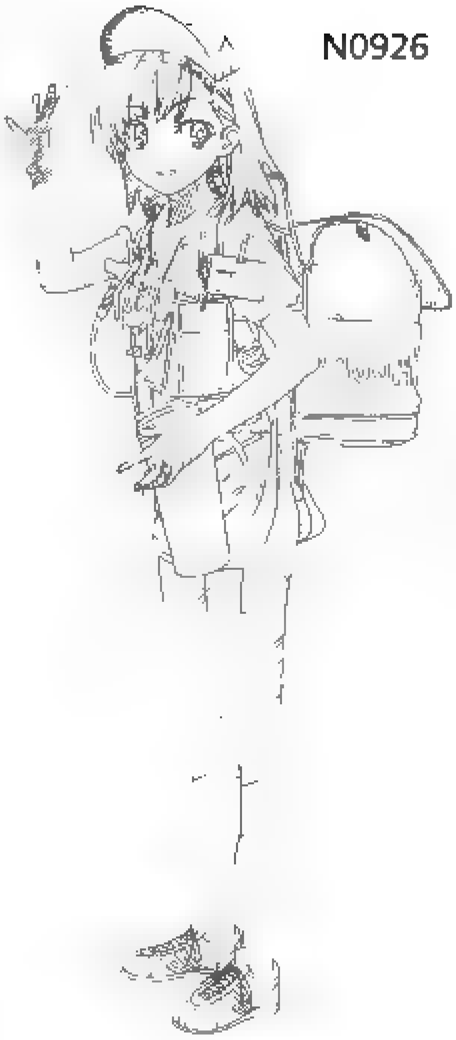




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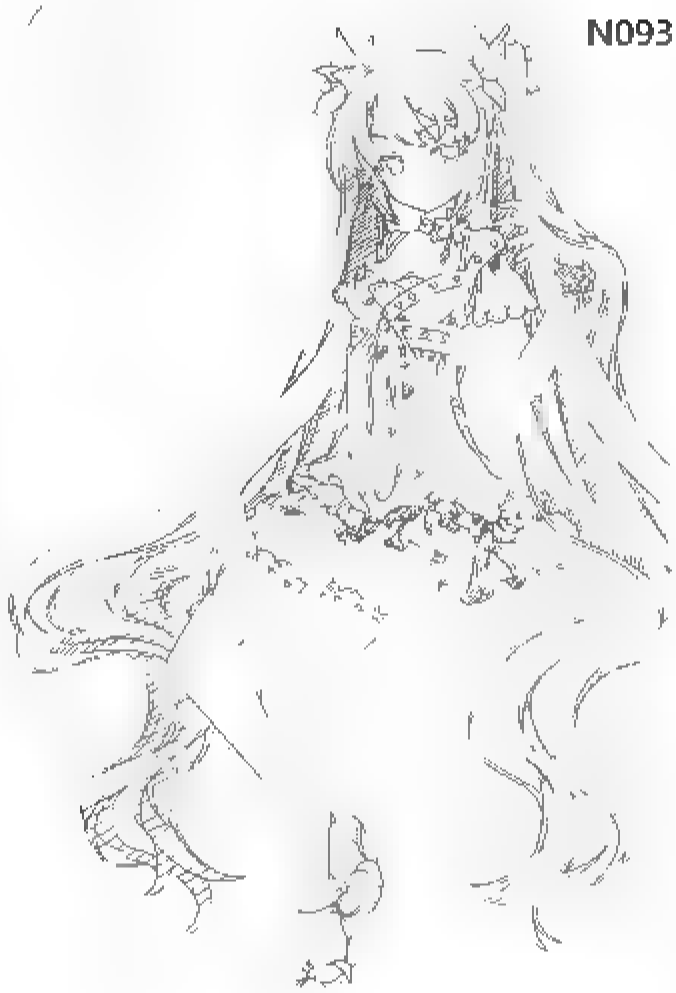
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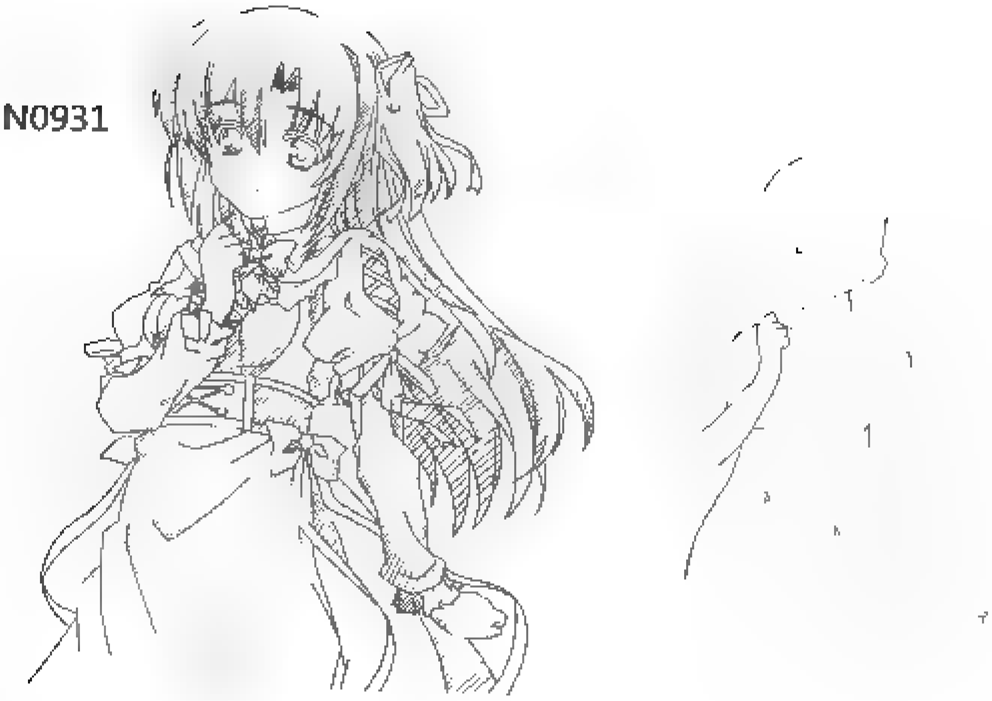


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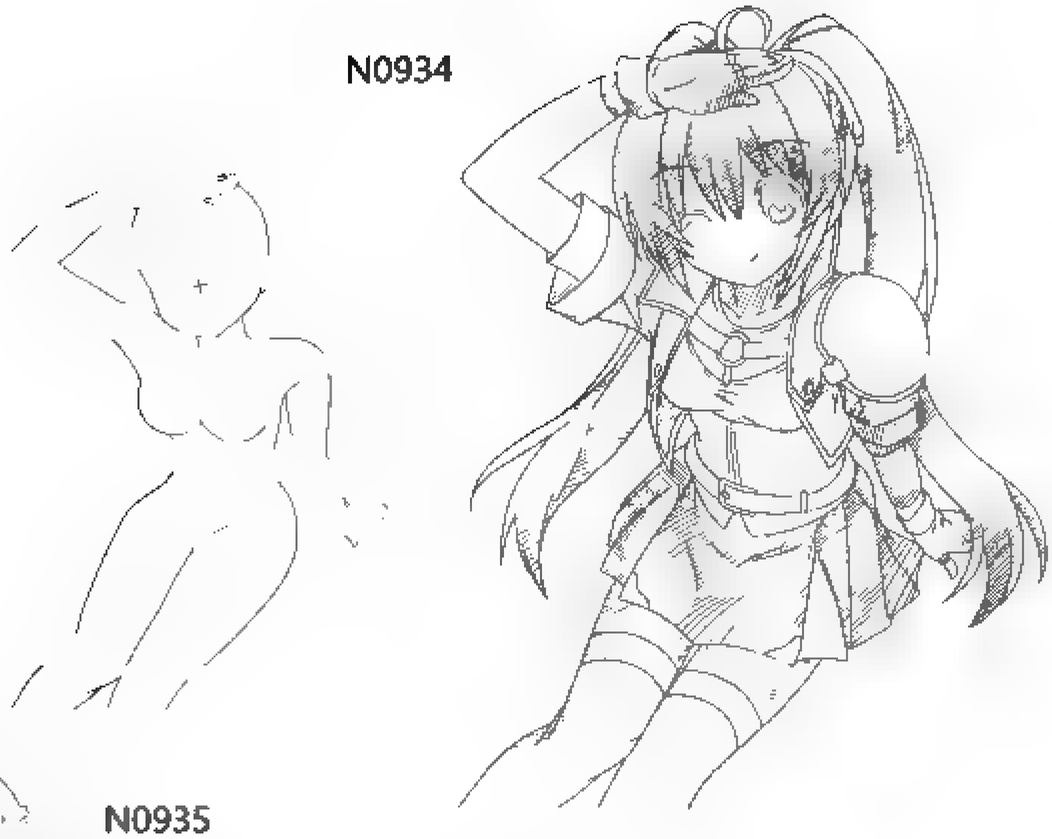


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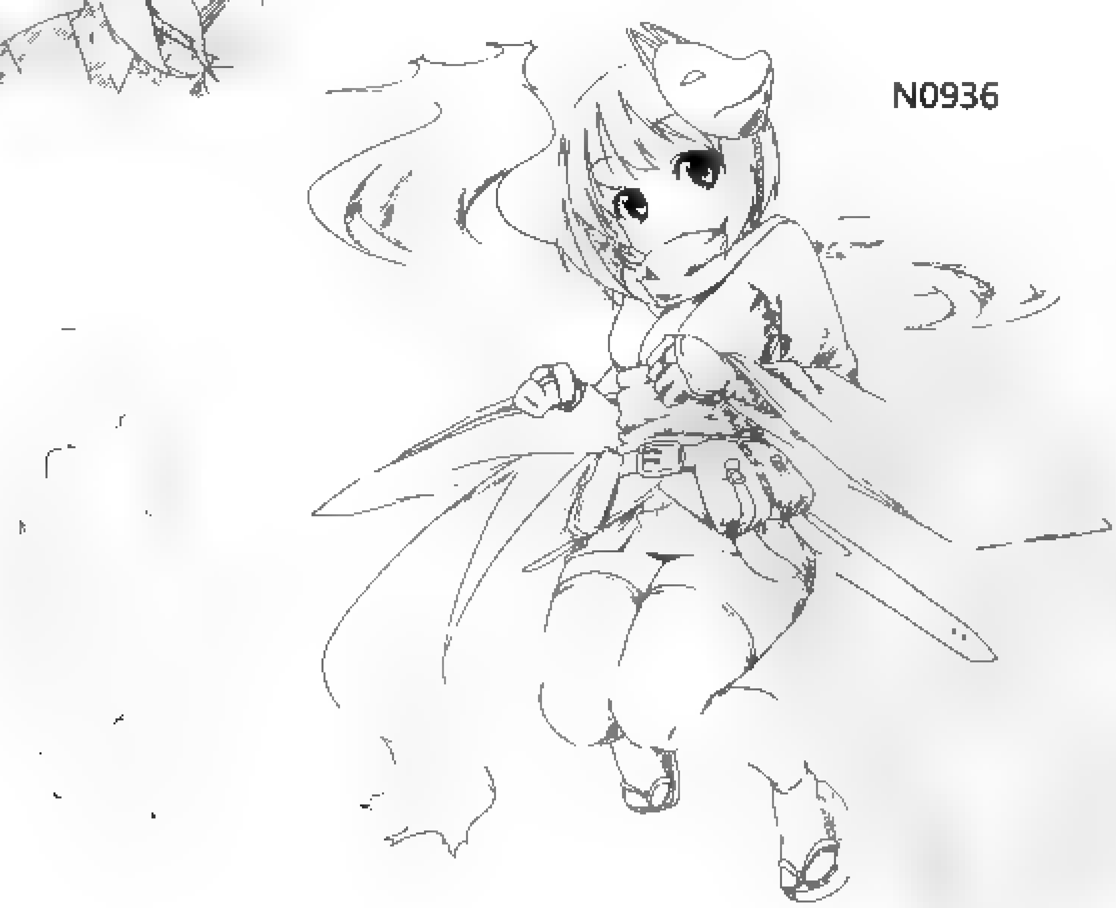
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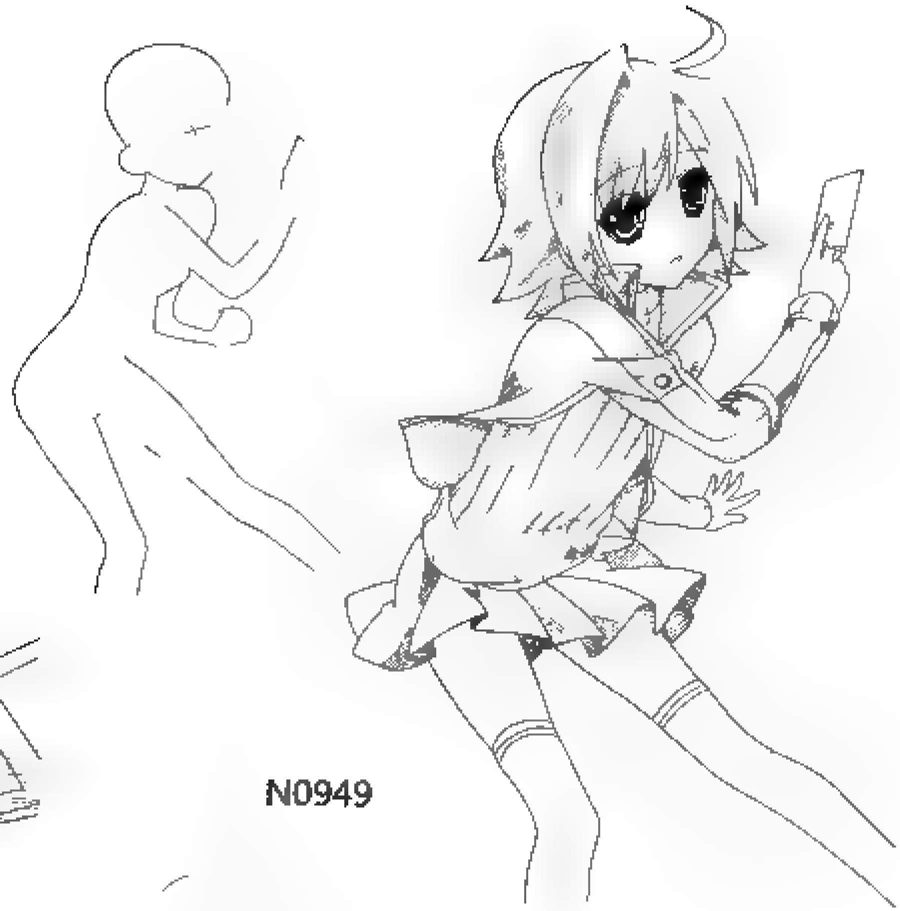
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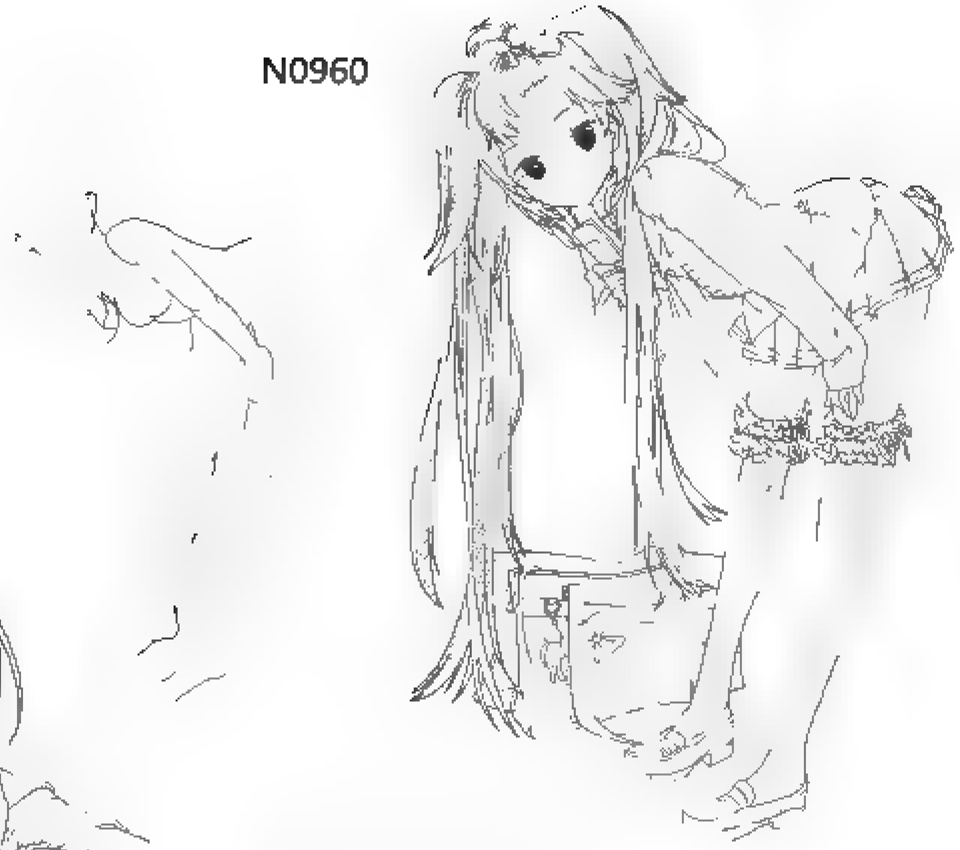
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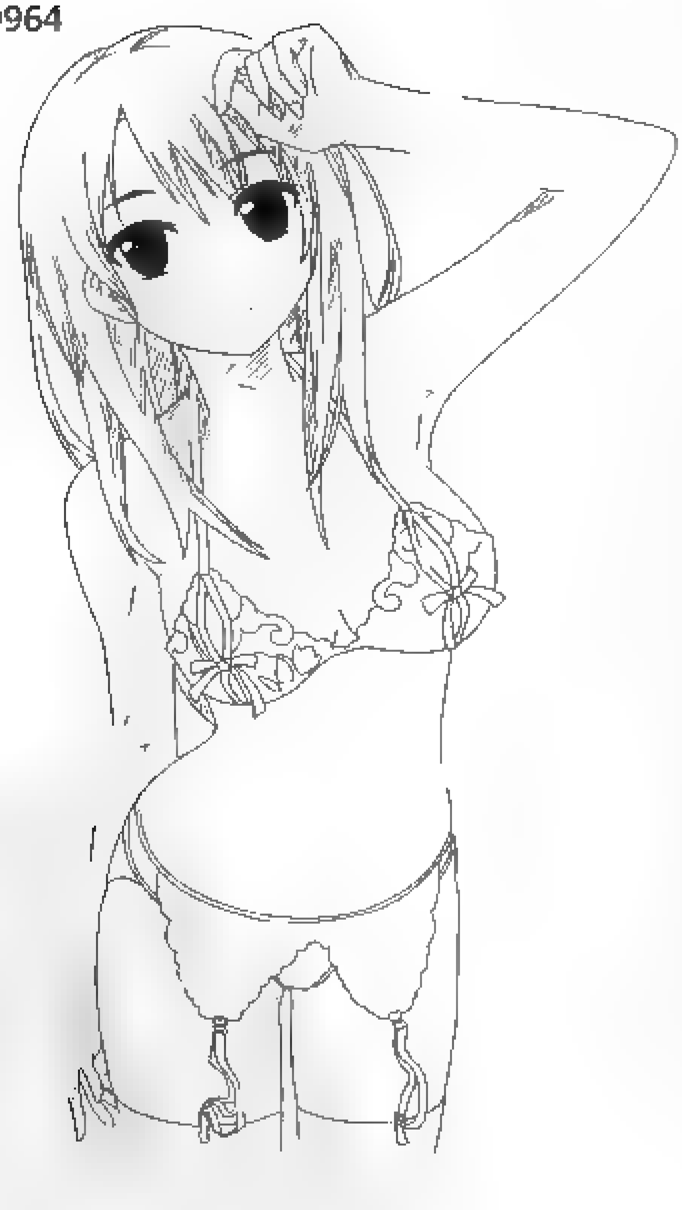
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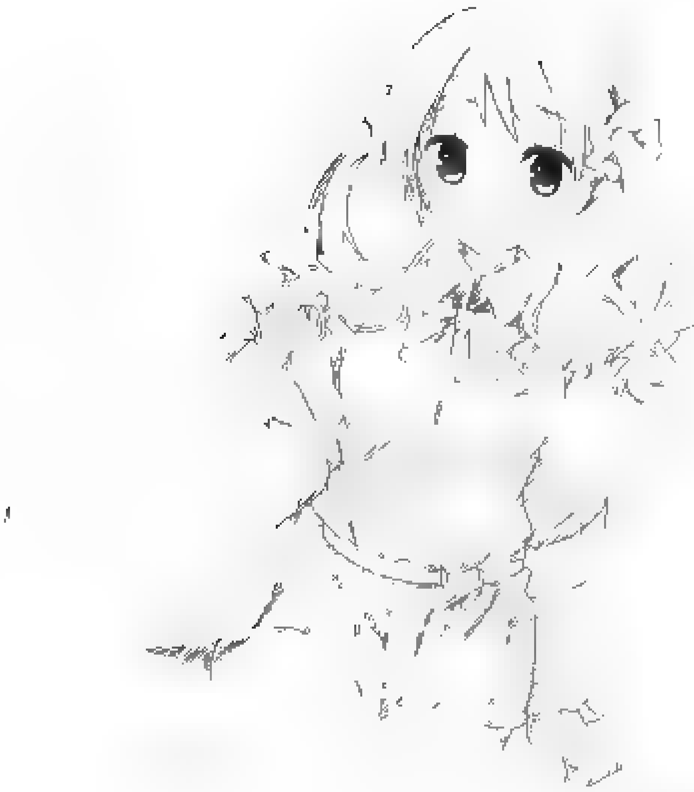


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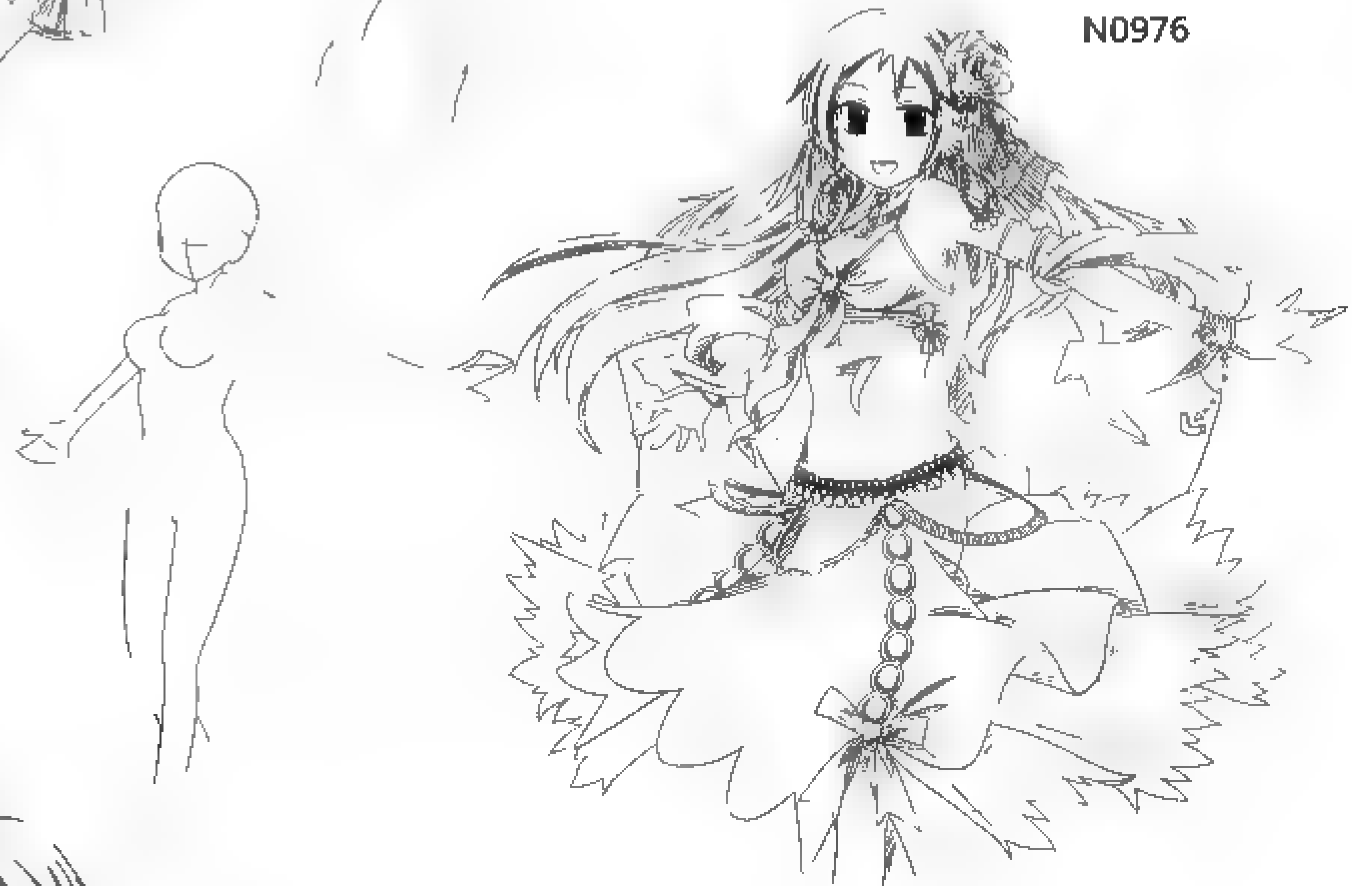




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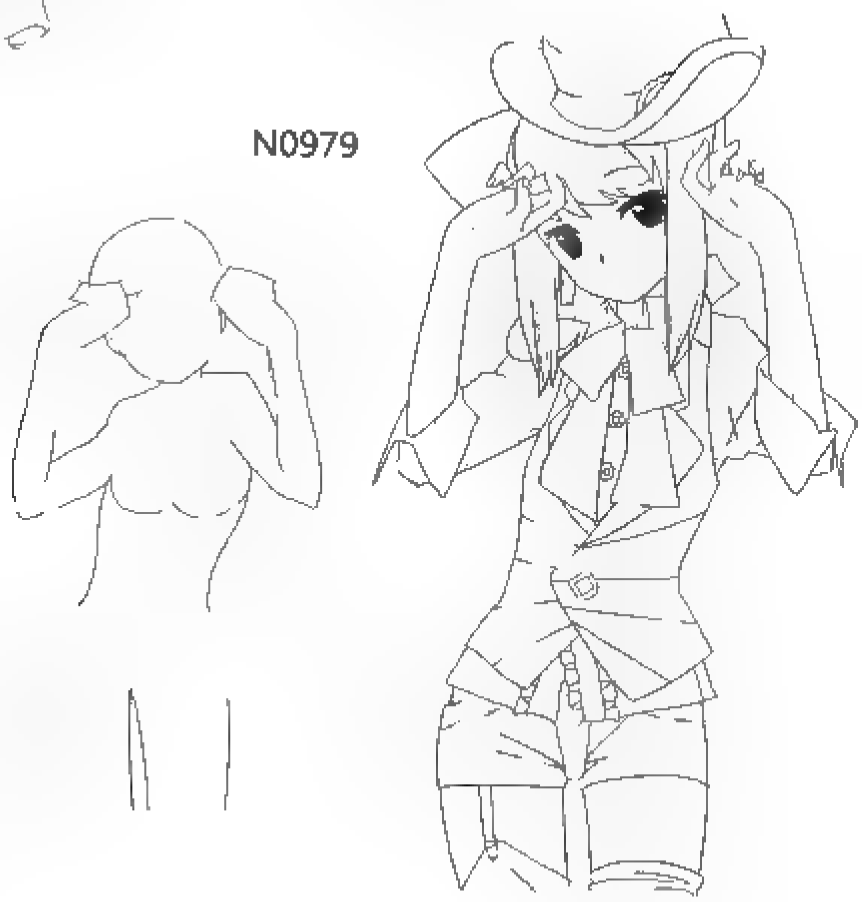


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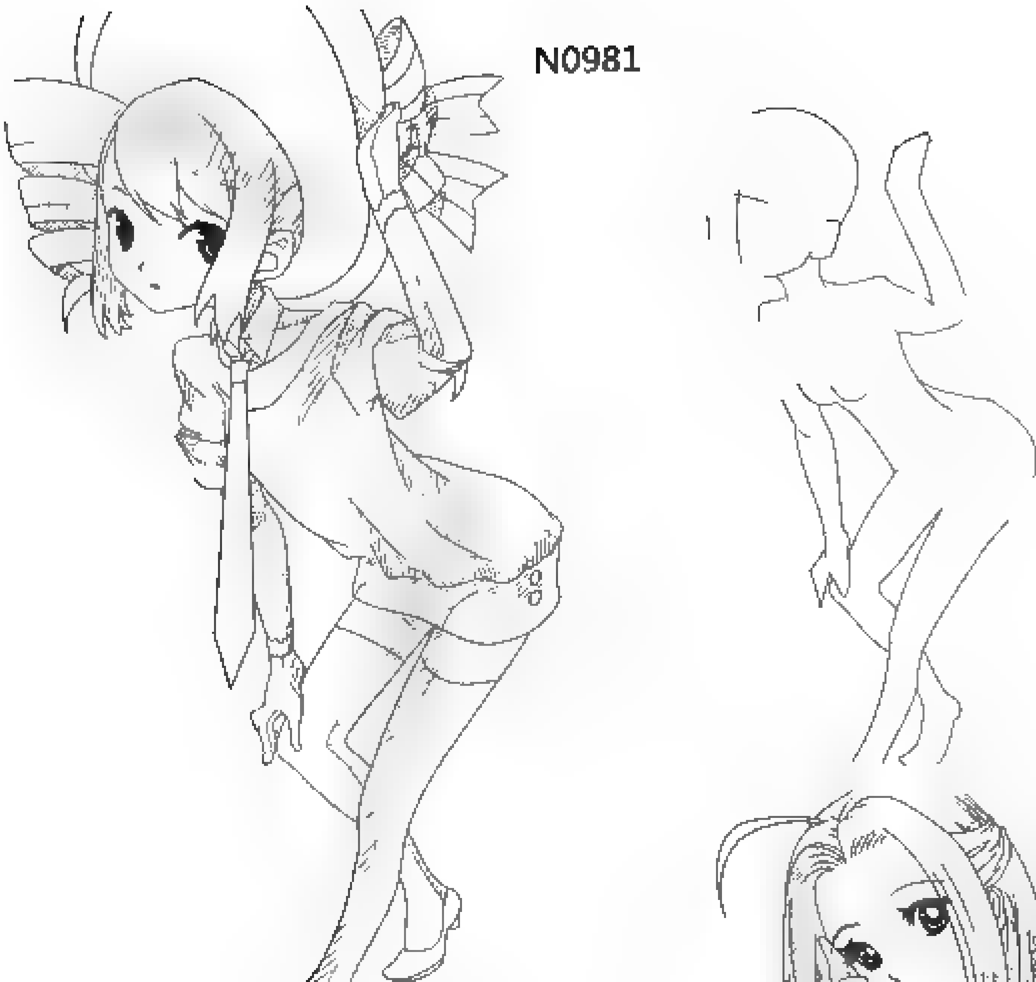
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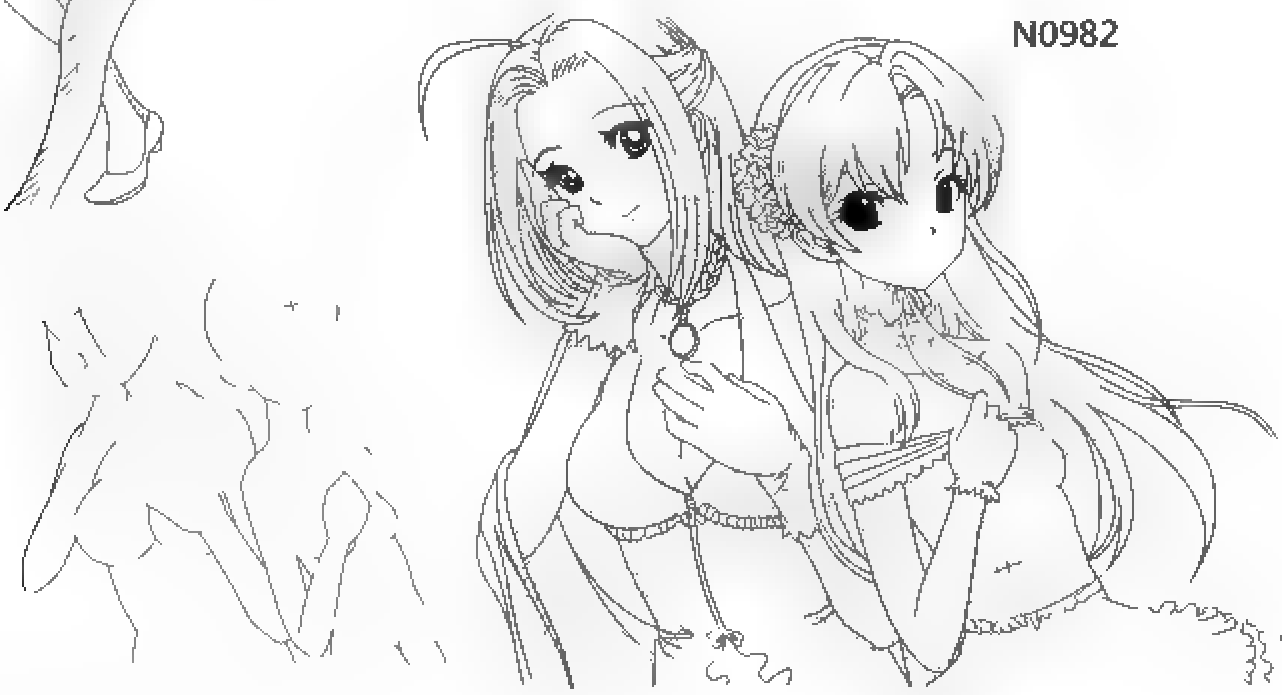
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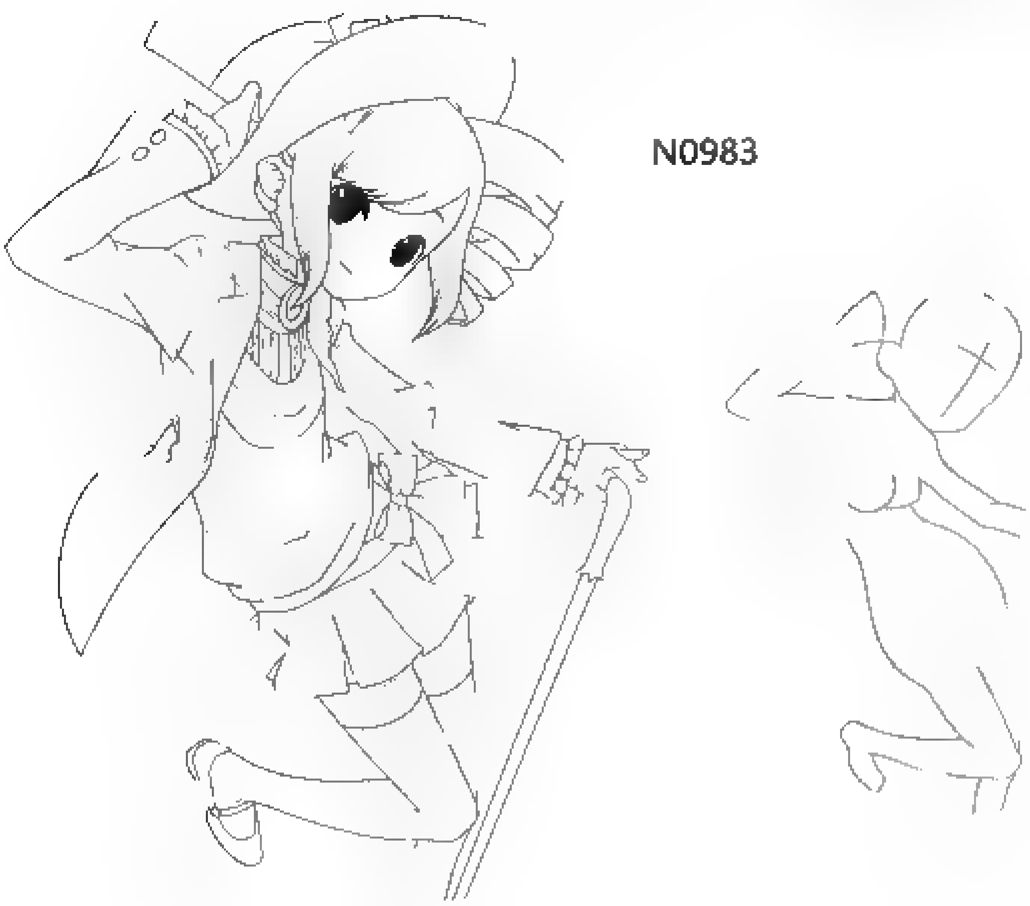
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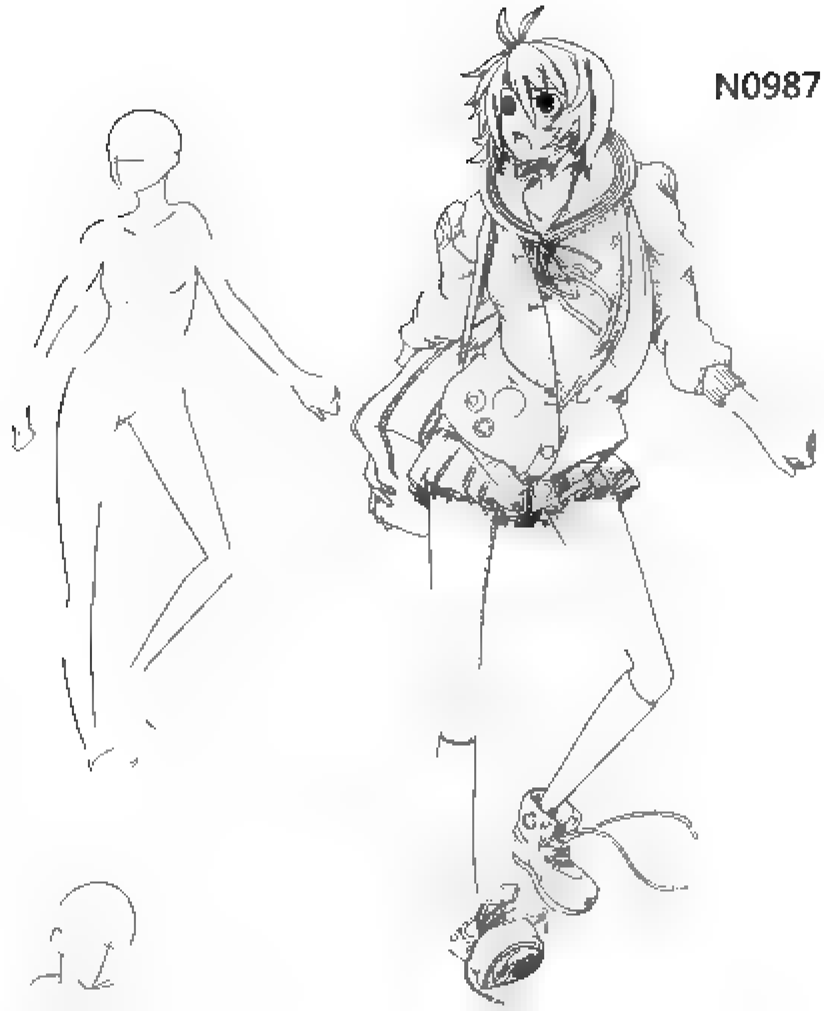




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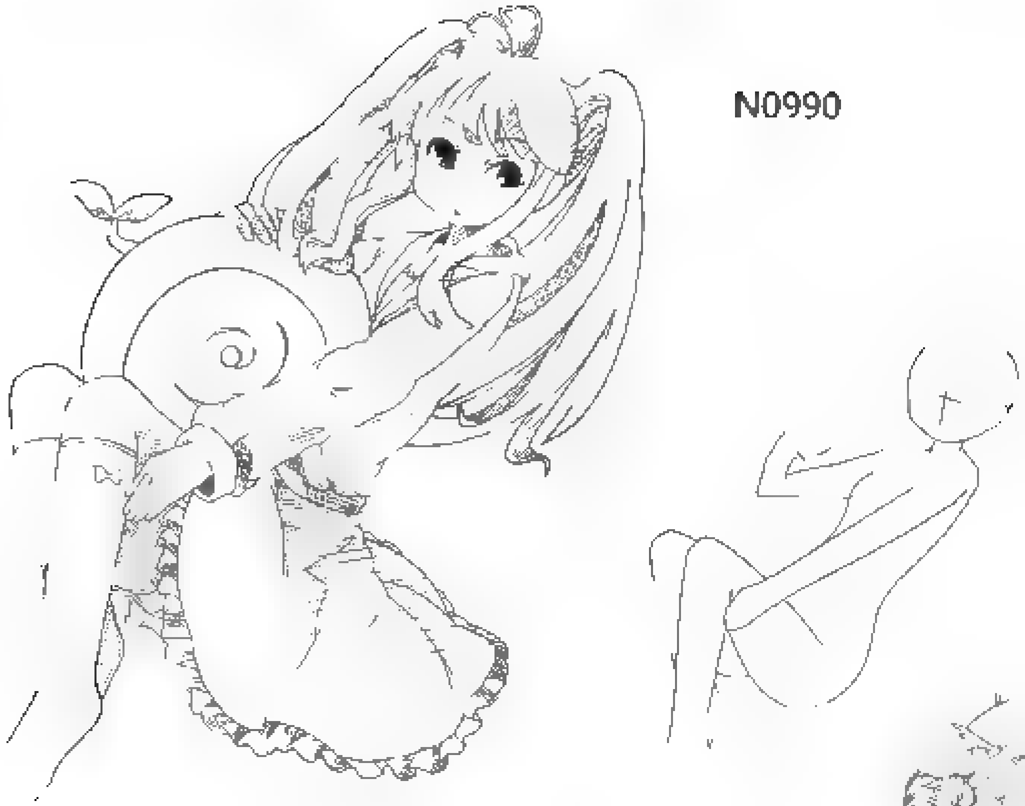




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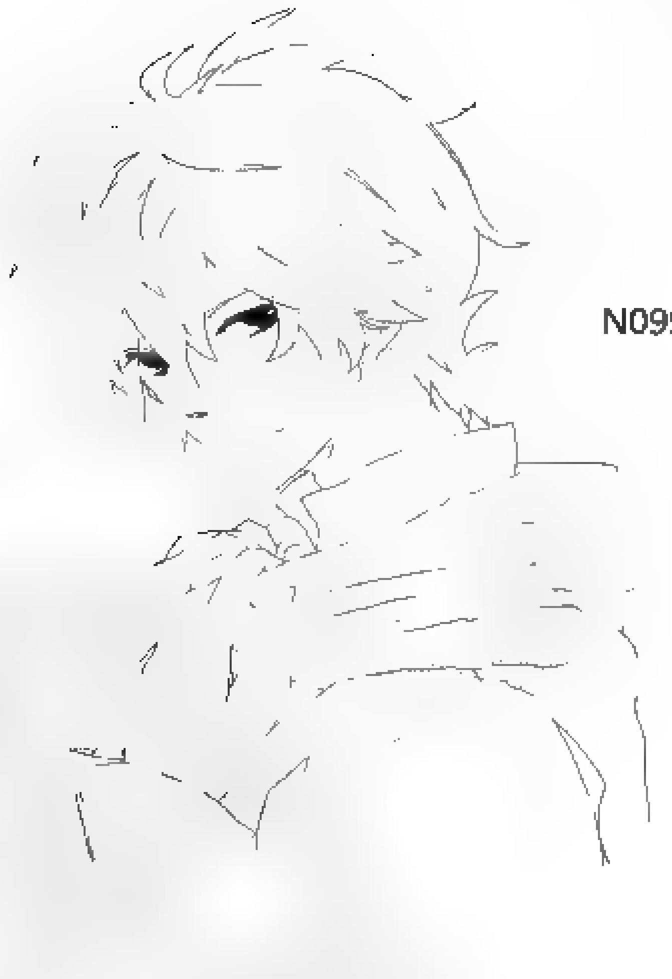




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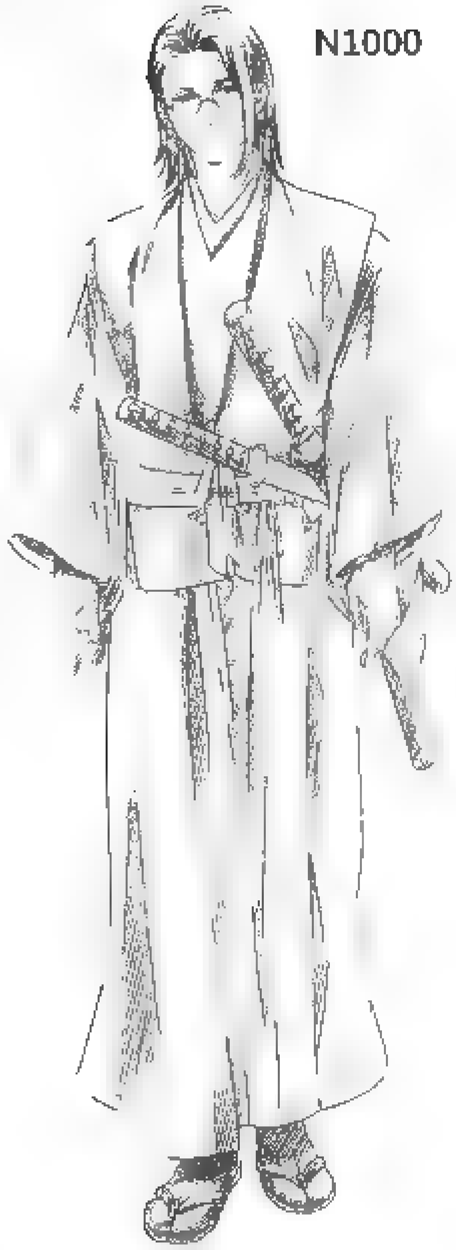


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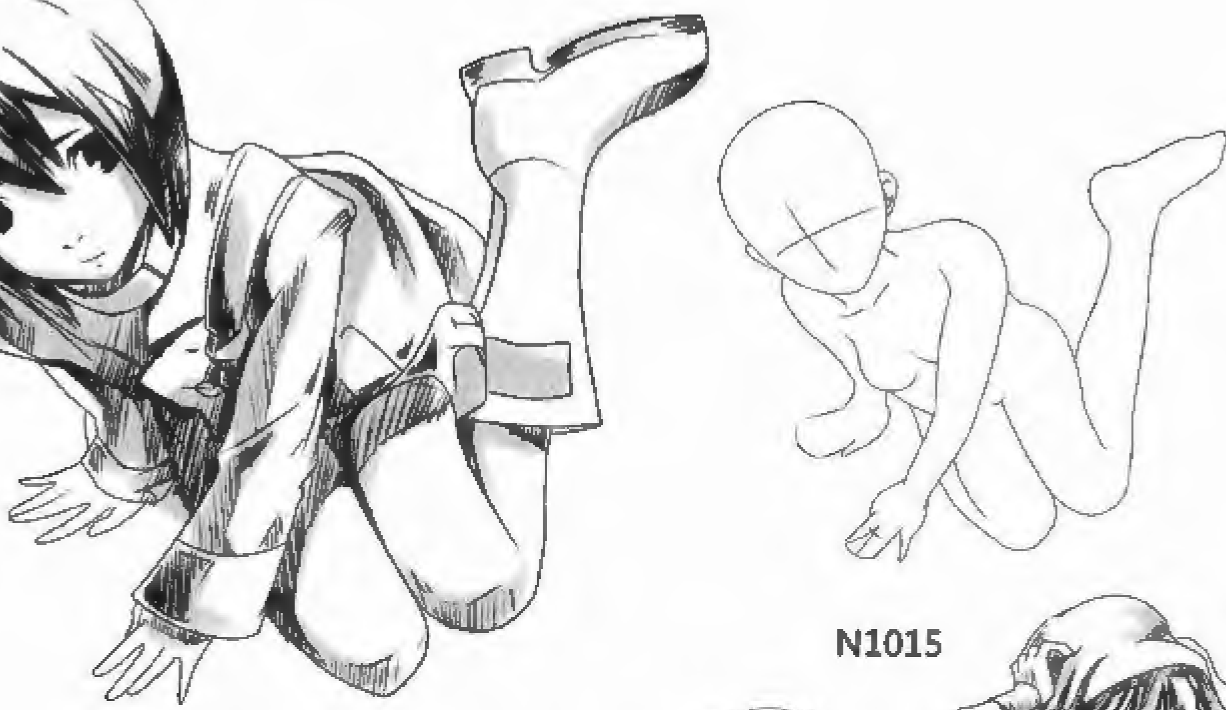
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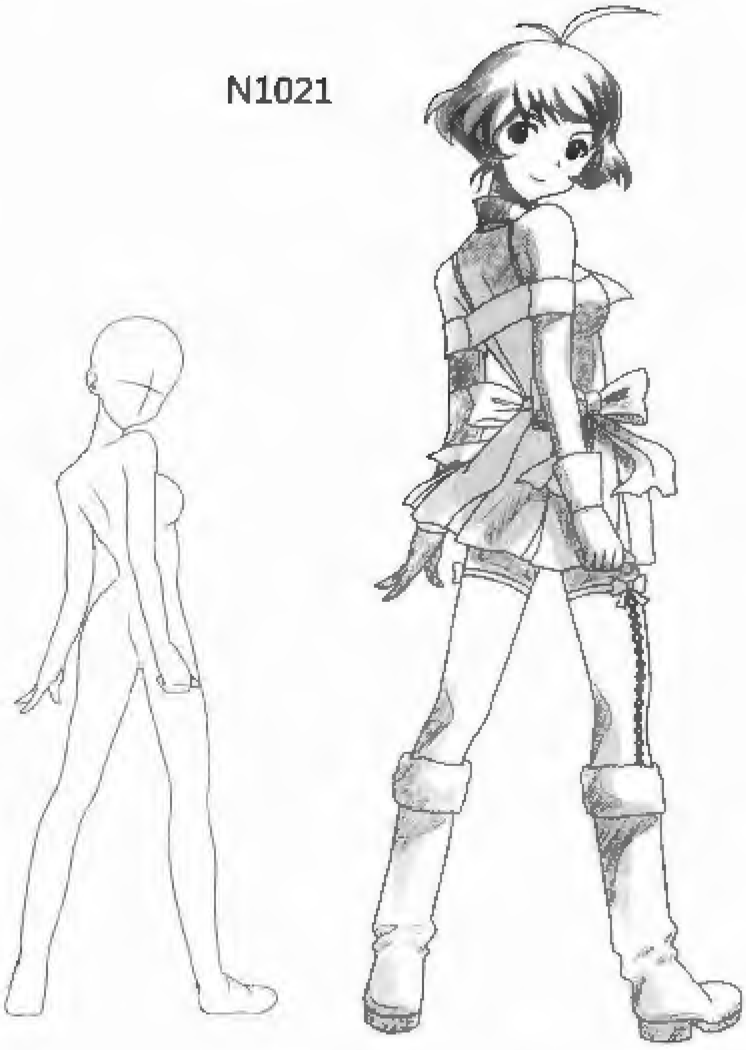
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